

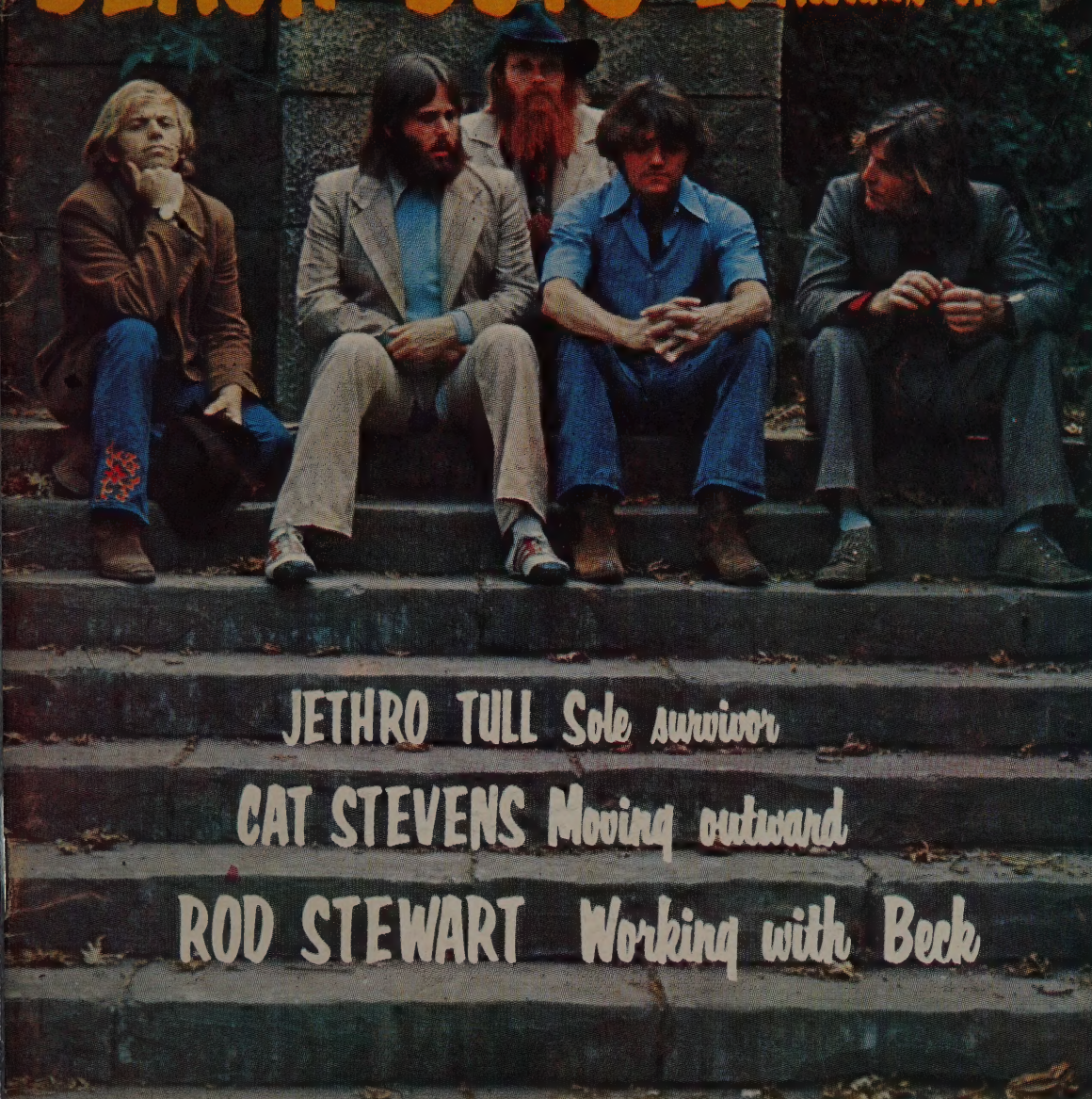
HIT PARADER

MARCH 72
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LED ZEPPELIN
Page Talk In



BEACH BOYS 25 Albums on



JETHRO TULL *Sole survivor*

CAT STEVENS *Moving outward*

ROD STEWART *Working with Beck*

Also: The Drifters * Elton John's Nigel Olsson
Dawn * Bloodrock * Steve Cropper

WORDS



ROCK STEADY

GOT TO BE THERE

SUPERSTAR
(TEMPTATIONS)

CHERISH

HAVE YOU SEEN HER

BABY I'M-A
WANT YOU

BEHIND BLUE EYES

I SAY A LITTLE
PRAYER

JENNIFER

MAGGIE MAY

TILL

I KNEW YOU WHEN

GIMME SOME
LOVING

I'M STILL WAITING

EVERYBODY'S
EVERYTHING

TWO DIVIDED
BY LOVE

ALL I EVER NEED
IS YOU

ABSOLUTELY RIGHT

GYPSYS TRAMPS &
THIEVES

FRIENDS WITH YOU



TO
YOUR
FAVORITE
HITS

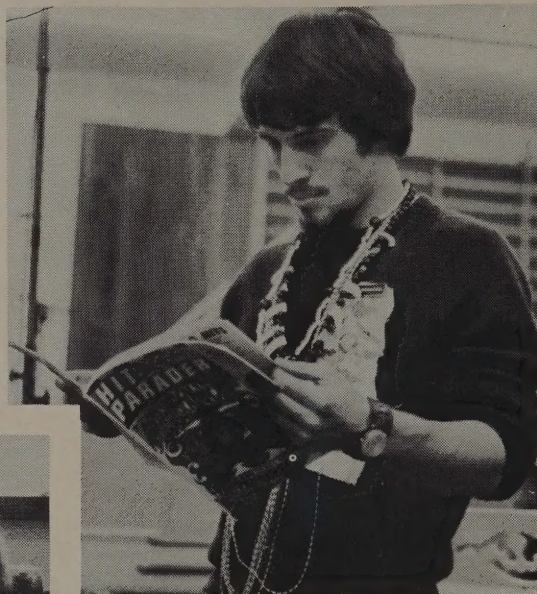
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Top: The Young Rascals, Felix (left) and Eddie.

Bottom: Jefferson Airplane, Jack (left) and Jorma.

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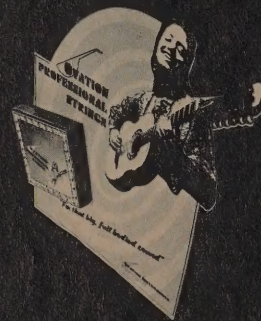
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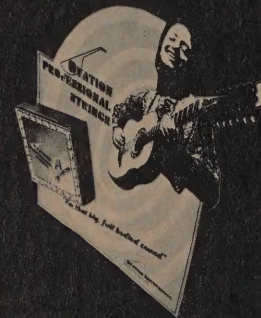
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HIT PARADER

NUMBER 92, MAR., 1972

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THE SCENE



Nostalgia is the new high for the recording industry, Broadway theater, the cinemas and even the book trade. For the recording business it's usually -- with its No No Nanettes and best of Tommy Dorsey -- directed at the over 30 crowd...somewhat way over 30.

Yet nostalgia beats in the hearts of the hardest of hard rockers -- Jimmy Page in this issue reflects on his favorite records and comes down firmly on the side of the early Sun label material, early Elvis, Cash and Perkins out of the Memphis scene.... count the number of heavy groups, Led Zeppelin included, that close their acts with a rousing rock and roll medley, vintage mid Fifties and beyond. . . and the Nader rock and roll revival shows draw a certainly under 30 crowd.

Richard Nader, a promoter based in New York put on his first rock re-

vival show, genuine names from early rock, headlined by Bill Haley and his Comets, two years ago at the smaller Felt Forum in Madison Square Gardens. Attendance was good, appreciation ecstatic, and yet many thought that it was a good one shot idea. No future as a long term thing.

Two years later, Nader moves his shows into the much much bigger main arena at Madison Square Gardens and fills them. More importantly, around the country, Nader has booked just over 100 genuine-name rock revival shows that have grossed \$750,000.

Nader says: "The appreciation is there and it's growing."

True enough -- because rock roots appreciation has moved out of the small privately distributed labels specializing in reissues to major com-

panies making a big thing out of their vintage and veteran reissues, as if they just thought of them. It's money in the vaults for them.

Radio too -- many disc jockies have realized the power and potency of playing the oldies tune, which Nader himself almost regarded as a plug for his shows. (Nader incidentally is exporting his rock revivalism to Europe in 1972).

It's all down to education, we suppose. The days when new was best and last week was old hat are long gone and unmourned. Nowadays the people who buy records are aware of the roots that go into today's rock. . . and they are genuinely interested in them. It's gone beyond camp.

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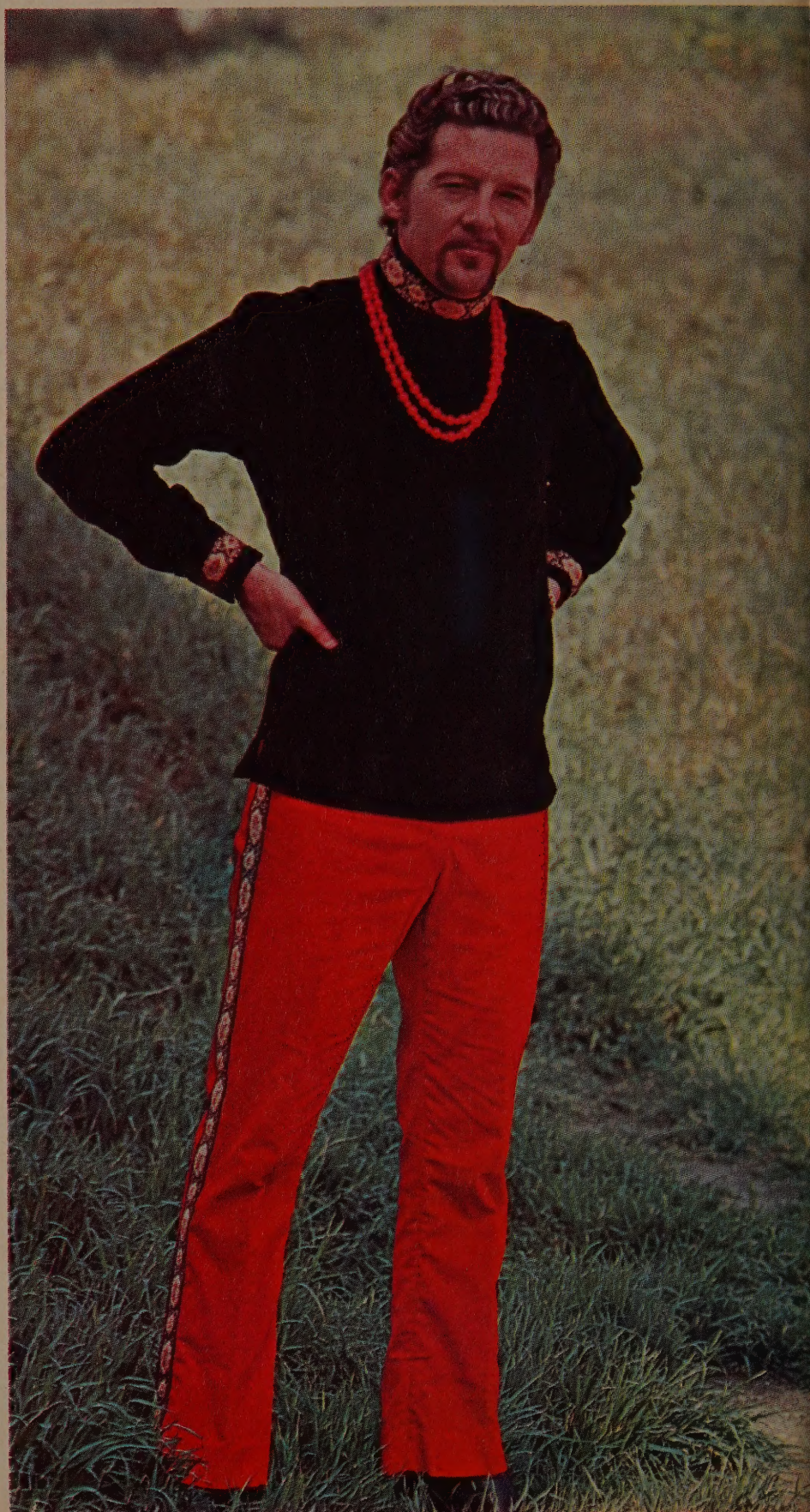
Short Note

When musicologists write the history of American pop music in the mid-portion of the 20th Century, they will have to objectively devote a full chapter to the incredible contribution of Jerry Lee Lewis. Along with Elvis, Chuck Berry and a handful of other pillars, Lewis brought world-wide recognition to the now-much-copied American rock and roll.

For it was "root" figures like these long-lasting musicians and singers who provided rock and roll with global coverage from the mass media communication entities on the then growing interest in that uniquely American music form now so widely imitated. Lewis broke the "sound barrier" in early TV. His performances and life story and every activity were chronicled electronically by every major world wire service. His hits were international in scope.

All this from a completely self-taught musician-singer whose birth certificate lies in the files of the town hall of Ferriday, Louisiana. Jerry's father, Elmo, and his mother, Mary Ethel, still reside in his hometown, where he was born Sept. 29, 1935. Located about nine miles outside of Natchez, Mississippi, Lewis' father is still a carpenter, doing some contracting in the area. But the old upright piano, where Lewis picked out his first melodies is gone from the original home in which he and his parents lived. That piano is now a showpiece in Jerry Lee's home in the Memphis area. His parents now live in a finer home, which Lewis was able to provide from his earnings.

Jerry Lee looks back on a homelife with his parents and his two sisters, Linda Gail and Frankie Jean, both younger than him, that was filled with music. Both parents sang in the Assembly of God church in Ferriday. Elmo Lewis played both guitar and piano. Jerry's first recollection of playing was on his dad's six-string guitar. He just picked it up and played chords purely by ear. The stamp of versatility which characterizes Lewis' musical history stems from an area where everything from boogie woogie to the blues; country and western from the earliest Jimmie Rodgers to the then-popular Hank Williams; and even straight pop music was played on local radio and the juke boxes. □



BEACH BOYS

25 Albums On

There is a new Beach Boys album, a musical event that keeps on happening over the years and which continues to grow in importance. This is the boys' 25th album including five "best of" efforts that were released when they were on Capitol Records. They started ten years ago, in their mid-teens, and they were the king of the surf-bands knocking out hit after hit inspired by the Pacific waves of their homeland southern California. As they outlasted the other surf bands, their style became more distinct. Their harmonies were unique and were a heavy influence on the early Beatles.

As they got older they changed. They studied meditation with the Maharishi, Carl Wilson was arrested for evading the draft, and their music became ever more complex and unique. Producer Brian Wilson emerged as an eccentric genius, never appearing in public but always at home working in the studio on new material. Their last big hit was "Good Vibrations" in 1967, but rock critics have praised all of their last six or seven albums. Last year they released "Sunflower" the first effort on their own record label Brother Records, and they re-entered the spotlight, this time as classic pros, musical magicians, and the longest running popular rock group. Symbolically their moment came when the Beach Boys, who at one time represented everything simple in rock, jammed with the Grateful Dead, who represent everything complex, on the stage of the Fillmore East. They also made a guest appearance at the closing of the Fillmore East, and they appeared at the May Day, anti-war, rock festival in Washington D.C.

But the Beach Boys have not changed in a self-conscious self saving manner. They have simply grown. Their original appeal, love of nature and good times, have matured; and their music which began as smooth simple harmonies, has developed into a highly complex, but still very smooth blending of sounds. Superficially they are different—their hair is long, their politics are radical, their music is now considered intellectual. But at the core they still appeal to that in man which is universal, and that is why they are so popular.

Like the Beatles' "Sgt. Pepper's" album, "Surf's Up," is a diversified mixture of many themes. It begins with "Don't Go Near the Water" an ecology song that bemoans water pollution. The Beach Boys' love of the water moves them to sadness at its poisoning. Ecology is a prime Beach Boy concern these days. Dennis Wilson has said he'd like to donate all the money he makes to improving the environment. "Long Promised Road" is a classic spiritually searching song. It tells of the struggle between weakness and strength, "So hard to drink the passion of nectar when the taste of life is holding me down." It is as timeless as "My Sweet Lord." "Take A Load Off Your Feet," is a musical tribute to feet, the whimsical Beach Boys humor. "Disney Girls" is a gently nostalgic remembrance of youth, and "Student Demonstration Time" advises people to "stay away when there's a riot going on" to the tune of "Riot in Cellblock #9."

The second side opens with another cosmic masterpiece, "Feel Flows." Next comes the most political song on the

album, "Looking at Tomorrow (The Welfare Song)" a perceptive portrait of American life ("I had to take to sweeping floors, I don't mind that so much, or the changing of my luck, but you know I could be doing so much more.") Next is "A Day in the Life of a Tree," a tree's version of what pollution is doing and a very sad song. "Till I Die," is a brief poetic riddle, and "Surf's Up," an elaborate verbal portrait of life.

The music is filled with electronic effects which the Beach Boys use with more taste and imagination than any other rock group now recording. Their statement is filled with innocence and hope along with peaceful wisdom that comes from spiritual beliefs. Instead of imitating others, they have gotten to sound more and more like themselves. "Surf's Up" is more characteristically Beach Boys than any other album, but it is also broader, more diverse, and far reaching.

Most talk about the Beach Boys involves a snicker that they are still in existence, a raised eyebrow that they are good musicians, a cynical listening, and a sudden joyous addiction. While most groups, even the successful ones, have struggled to keep up with changing musical times, the Beach Boys go on as if they didn't care at all if anyone listened to them. Obviously they love what they do and are mainly concerned with self expression.

Rock and roll originally came out of suffering (the blues) and the desire to have a good time (get it on). It became "serious" when people realized that suffering and having a good time were as serious and as real as anything could be. As the Beach Boys



have gotten more intellectual lyrically, they have not forgotten their love of good times, of surfing, hamburgers and root beer, cars, and the other joys of modern life. It's appropriate that the most intellectually complex song on the album "Long Promised Road," is backed by the most bouncing singable rock melody. It's a Beach Boys instant classic even if you don't hear the words.

The album, as all recent Beach Boys albums, was recorded by the most complex means available. Moog and electronic effects were used, and it was mixed quadrophonically which means

that the few people who own four speaker amps can hear four separate signals through it. This is one of the first rock albums to be so produced.

The Beach Boys, Alan Jardine, Carl and Dennis Wilson, Mike Love, and Bruce Johnston, are often on the road where they are backed up by strings and horns. Producer Brian Wilson stays at home dreaming of new sounds and unthinkable musical concepts. They are excited about their record label, and hope to record other groups on it. Already they recorded Flame, a South African R&B group. They want to re-

volutionize the distribution of money in the company and set a precedent for a more human way of making and selling records. They do as many free concerts as they can afford. They always mix in their old favorites with their new material. To hear them run through their hits is like hearing a musical history of the last decade. You are struck with amazement at the influence they have had, and when you hear how relevant, alive and creative they continue to be, you wonder why you don't listen to their records all the time. □ DANNY GOLDBERG

GENYA RAVAN

Out On Her Own

SPECIAL TO HIT PARADER

Genya Ravan, for many years the featured singer with Ten Wheel Drive, is now on her own. Columbia Records has released her first solo album, "Genya Ravan - Inside Outside," and she's now on the road. Among the problems to be faced in each city are male groupies.

"They're 14 and 15-year old boys who want to grow up with me," Genya says. "The same faces in different towns."

Genya should have known the day she was born that things would always be weird. Her mother and father were expendable commodities, Polish Jews wandering through a world of genocide. Somehow or other the Zelkovich family survived, came to America in the late forties, sighed and settled in the lower East Side of New York City. Relatives told them Genya was not an American name and so Genya became Goldie.

"All my fun really came out of radio," Genya recalls. "I had a radio I listened to all the time. I used to listen to Cat Man which was a stoned rhythm and blues show. I couldn't even talk English but I related to rhythm and blues immediately. My father had this restaurant and he had a partner that was a black cat. I used to call him Uncle Louie. He bought me my first record player and the first tune that he bought me was 'Shake A Hand' by Etta James."

(continued on page 54)



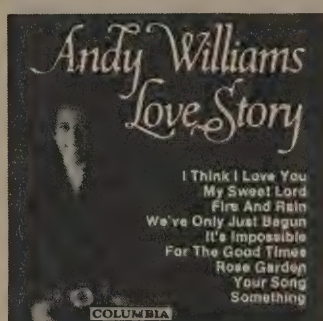
GENYA RAVAN - now starting a solo career following an all girl group and a jazz rock band.

NOW—YOURS FROM COLUMBIA—AT TRULY

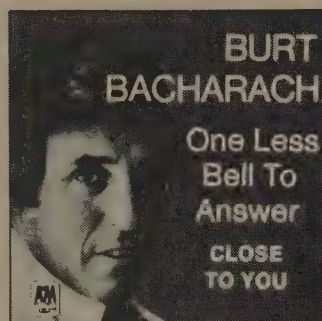
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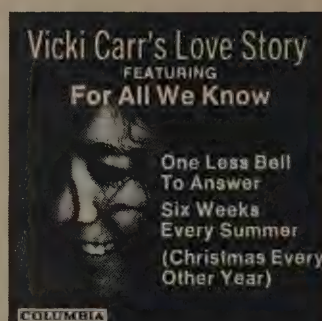
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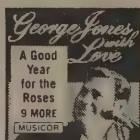
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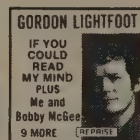
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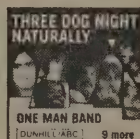
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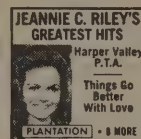
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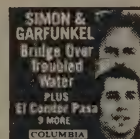
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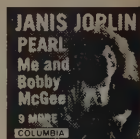
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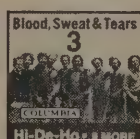
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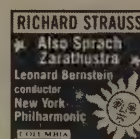
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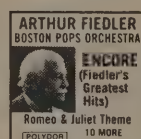
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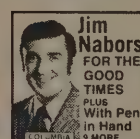
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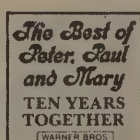
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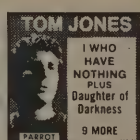
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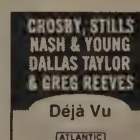
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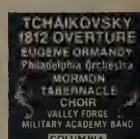
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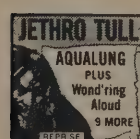
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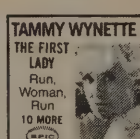
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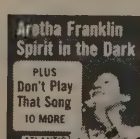
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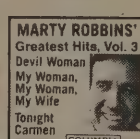
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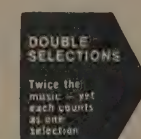
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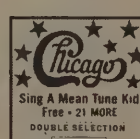
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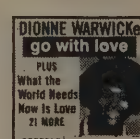
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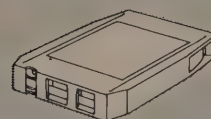


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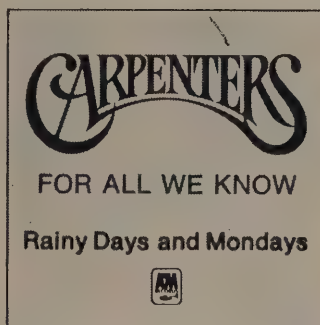
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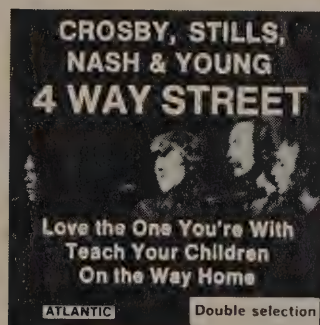
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BLOODROCK

The Texas Feeling

Bloodrock is Jim Rutledge, lead singer, Lee Pickens, lead guitar, Nick Taylor, rhythm guitar, vocals, Eddie Grundy, bass, vocals, Steve Hill, keyboards, vocals and Rick Cobb, drums, vocals.

All members of Bloodrock write. Jim Rutledge called their sound, "Hard, heavy and deep. Mean and dirty."

They are produced by Terry Knight, who also manages and produces Grand Funk Railroad.

Here Jim and Steve Hill talk to Lynne Randall. . . .

HP: What are some of your influences?

JIM RUTLEDGE: When we first started writing the original material, there weren't really any influences because we were trying not to classify ourselves or put ourselves in a certain style of band. I'd say Lee Pickens, our lead guitarist, was a Jimi Hendrix fan from the very beginning. Most of us have record collections — Steve Hill, our pianist, was into stuff like classical music to jazz to Jimmie Smith organ playing to Savoy Brown, Fleetwood Mac, Blodwyn Pig and then into soft stuff too. James Taylor, Elton John type stuff. We are really not influenced by other people as far as the type of music we write.

We want people to listen to our music for what our music is — we don't want them to classify us with Grand Funk, Black Sabbath, Allman Brothers, James Gang and whoever is in the same type of thing.

STEVE HILL: The whole classification thing is getting us so down that we don't even like to talk about it at all.

HP: What is it about Texas that has made so many groups leave and yet made you stay?

JIM: Until probably a year ago, Texas was about two years behind everything else that was going on. Dallas now has an FM station and the people

have really gotten themselves together and that's helped people to appreciate musically what's going on.

And Texas has now turned into probably the second largest concert market.

In Texas we really feel a lot freer because the West Coast and the East Coast are so fast and there's so many groups trying to cut everybody else to get to the top.

STEVE: The simplest reason why we didn't go anywhere was because we were quote discovered unquote in Texas and we didn't have to go somewhere else to have somebody find us. We got our break while we were playing a fraternity gig in Dallas. There was never any strong need to move from Texas to get our job done and we like Texas pretty much. There are a couple of places that are real hip to me in Texas — Austin and Denton. Denton's really superhip because the music school there is one of the best in the country, especially for jazz musicians.

JIM: I think if we hadn't been in contact with the people who got us going with the label (Capitol Records) and everything else, there might have been a move. Like when Terry Knight came in and picked up on the group it really saved us — that got us out of Texas without having to leave. At the time we were playing gigs and play-

ing out original music which you weren't supposed to as a TEXAS group!

If a record label had some young blood in it they should get involved in the Austin, Houston, Denton and Dallas area. They'd have a gold mine on their hands, there's so much talent.

HP: What is it about Texas that produces this?

STEVE: It's like England, which geographically is not even bigger than the state of Alabama but is very rock oriented because they find out about it at a very early age.

JIM: People in Texas who are really serious about music are around 20 years old and have had five, six or seven years playing experience and writing experience. But they've never been able to do anything because they've been in Texas. If you started in Los Angeles and you didn't get recognition for what you were doing after a while, you'd probably drop out and go to college and get a degree. Also, because of the size of Texas it's not hard to make a living as a local musician. It's really turned into a music place.

HP: What are the problems you encounter touring?

STEVE: I'd say the physical, the sheer hard work of it all and what it causes to your body.

And it's hard to keep six people's minds channeled into the same thing without having to worry about something outside the group, something that doesn't have anything to do with the music.

JIM: Although the group really is a family, our wives and old ladies don't travel with us. We're out there to do what we're doing — it's just like if I worked as a mechanic in a filling station, I wouldn't take my old lady down there to watch me work.

STEVE: One of the main reasons is that there are nine in our company

right now and when we're traveling, when we go somewhere, there's always nine. If wives and girlfriends came along there would be that many more people to keep up with. There's so many distractions when you're out on the road.

If I brought my best friend along I'd have to make sure he wasn't bored, that type of thing. If I brought my dog along, I'd have to keep up with my dog — I'm not comparing chicks to dogs, by the way. I don't see how other groups do it.

HP: How are you doing as a group financially?

JIM: We're above breaking even. All the money we make off records is a personal thing that we do whatever we want with. Otherwise everything we make as a group is put into a corporate account which we are going to invest with. Everybody in this band is on salary so no matter how big the band gets or whatever it does, we'll have something we can stand on whenever it's over.

□LYNNE RANDALL

BLOODROCK — keeping six peoples' minds channeled to one thing, playing music.



DAWN



TONY ORLANDO — right now, the founder and lead singer of Dawn, a group that has knocked up a 10 million record sale and is moving out of the studios.

Tony Orlando, lead singer with Dawn, a studio created group named after a girl whose father worked in the promotion department of Bell Records, who released Dawn's "Knock Three Times" which eventually sold over

three million copies, should have been a happy man.

Except that, as he explains: "I just realized that this wasn't just a flash in the pan and quit my job in a publishing company and started to put

Dawn together as a permanent group, not just a studio group.

"At that time there had been no pictures of the group issued and the kids didn't know who was who. And suddenly there were groups called

Rising All Over The Place

"I was even more furious when I found out that the man who owned the name Dawn was booking a group and calling them Dawn and at the same time trying to manage me. So I halted everything -- I'd already spent \$13,000 getting the group together and I just stopped everything. I went to Bell to see if they would record me along, acquired an excellent manager, Marc Gordon who looks after Thelma Houston and Fifth Dimension and I made a deal with Bell hoping we could get the name Dawn so that I could work."

Last May Tony Orlando paid \$25,000 for the name Dawn and Bell paid out \$50,000 for the recording rights.

Said Tony: "I thought, great! Now I can work. I'd spent every penny I owned just sorting things out and then I hear that a British tour has just been lined up with an imposter Dawn group. So it started again -- I went over to Britain with my lawyer to stop the fake Dawn tour."

"It was a hell of a drag because I had a hit in Britain ten years ago. I wait ten years for a follow up to this and then these imposters move in. We got clubs in Britain who had booked us, the real Dawn, cancelling out because they heard about another Dawn coming over."

Don't get the idea, as many critics have, that Tony Orlando is merely into the teenybopper bag. He himself says: "I believe in music. When I was a music publisher I had to believe in all kinds. Here I am recording teenybopper music yet a few years ago I was publishing people like James Taylor."

"I just believe in music. All my friends -- most are freaks -- say that my music and my records don't say anything. They may not say anything intellectually but they communicate a happy feeling and they are entertaining, which I feel is important."

"People get hung up on being hip. It's difficult now just to say, 'It makes me laugh, or smile or feel good.' I think the beauty of the Beatles was that they were able to communicate -- with a sense of humor or a sense of urgency. They were entertainment

from the word go and they appealed to the masses for this reason."

Before the creation of Dawn, which started off as a dream of selling over a million records (the group has in fact sold around 10 million) and which turned into a nightmare, Tony Orlando had a long career in music.

He's a product of the Don Kirshner office which at that time had Jeff Barry (the Archies creator), Goffin and King (the Drifters etc.) Neil Sedaka, Neil Diamond, all working for him.

Tony Orlando was only 14 when he saw music publisher Kirshner and was signed to do demo records for the company.

Tony recalls: "I started singing at the age of 12. I was singing on the street corner in New York with a bunch of black kids. We'd do 'doo-wop' songs. We didn't get any money thrown at us or anything like that -- it was just something we did instead of Sports. Mostly we tried to copy our favorite groups, people like the Flamingos, who at that time were considered very underground but have now been established as classics."

"Anyway by the time I was 16 I was working for Don Kirshner Associates not only as singer but also as producer and writer."

"At that time Don's organization was like Motown's today. He had a bunch of kids in his office and Carole King was one of them. In fact she produced and wrote my first record, 'Halfway To Paradise' which was a hit in America."

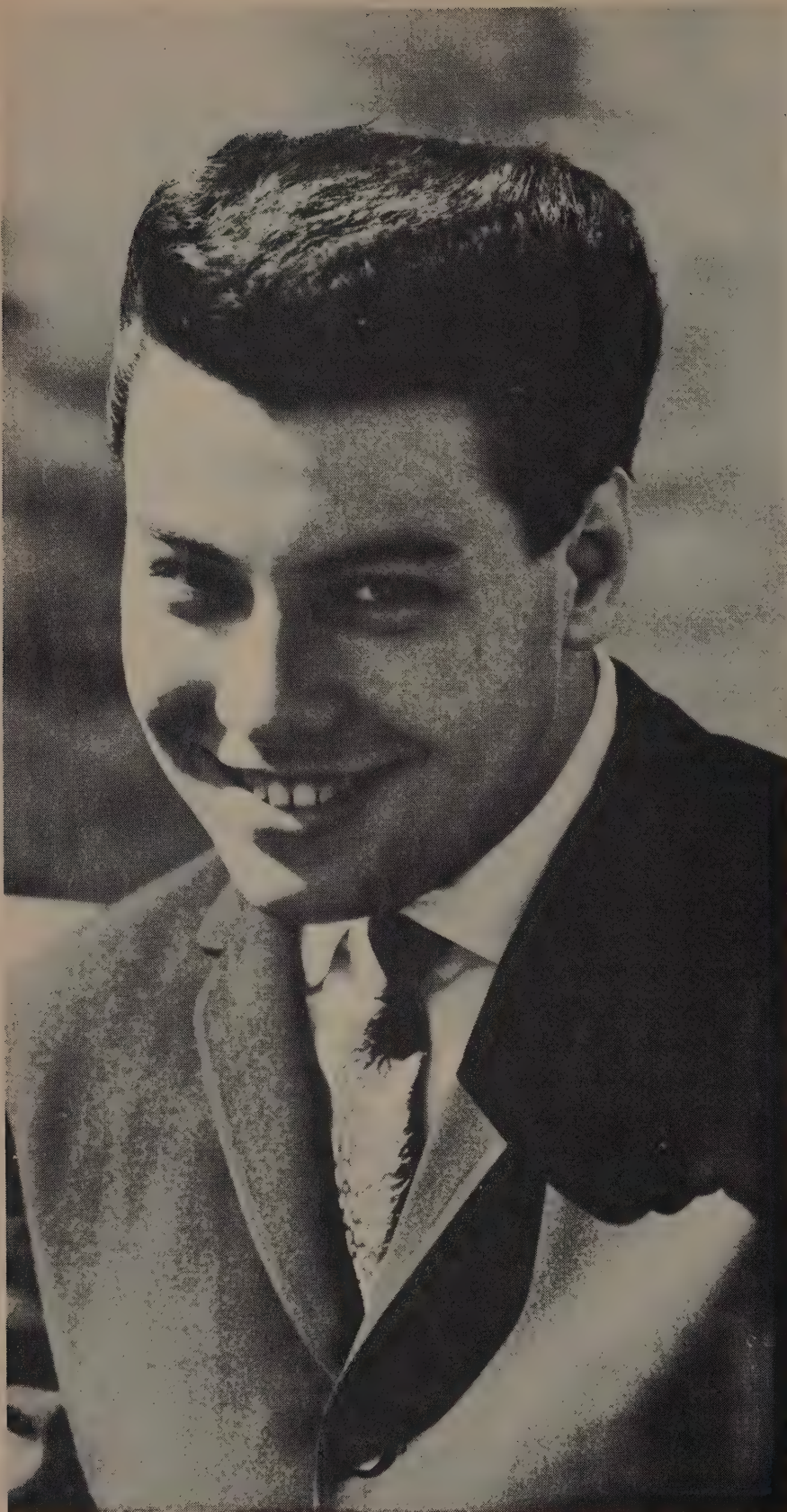
Tony remembers touring with a package that included Bobby Vee and Clarence Frogman Henry. The tour went to England and there was an echo of it recently when Tony met up with George Harrison.

Said Tony: George said he saw that package in England and he couldn't understand the guy who rolled all over the floor and removed his jacket.

"That was me. I was into rhythm and blues then which hadn't had any success commercially then. In America at that time they were just concerned with pretty faces. Anyway after a few years and three hits I went through an insecure time."

Dawn springing up all over the place.

"None of them had anything to do with any of the records. Dawn is in fact myself and two girls named Thelma Hopkins and Joyce Vincent and a backing band of musicians."



TONY ORLANDO -- back when he was a solo singer, observed doing rhythm and blues by a young guitar player from Liverpool called George Harrison.

This was just after Kirshner sold his company to Columbia.

Said Tony: "I suffered a lot be-

cause we lost the family feeling. It really wasn't the same any more I went to new producers -- people like

Burt Bacharach -- but I bombed out completely. It was a pretty down time altogether.

"I knew I had to make a decision -- I was still very young but I'd never worked before as anything other than a singer. I had no idea what I wanted to do. I took a job with a music publishing company and remember getting \$120 a week -- a fortune I thought."

After that Tony went into the April Blackwood company as general manager.

He said: "It was a CBS publishing company and we had people like James Taylor, Laura Nyro and the Byrds. All good people."

Tony first heard "Candida," Dawn's first hit, when it was brought into his office by an old friend Hank Medress. "Hank I'd known since the early days-- he used to be, still is, in fact, with the Tokens. He often used to come and see me with masters. 'Candida' was a finished master and he asked me what I thought of it. I told him it would be great for Bell Records and he took it along to them. Bell were impressed but didn't like the lead singer, so Hank brought it back to me and asked me to do it.

"He came to me and said basically that it was a Drifters record and as you used to do that sort of thing how about doing the vocals? I refused on the grounds that I worked for another company but eventually he persuaded me to record it.

"When I asked him if we had any studio time booked he turned around and said, 'An hour and a half'. And the same night!

"We agreed that if it worked out in that time that would be it. If not, I wouldn't do it. Well, it worked out. The record was sold to Bell and they asked me if they could use my name for the group or just my name for the singer. But I refused on the grounds that it would be wrong for the company I was working for. Hank decided on the name Dawn, after a girl whose dad was in the promotion department at Bell.

"Afterwards I still didn't want to go on the road. I'd seen so many groups have one hit record and I didn't want to go out for just a short term thing. I had a contract at the time which, in effect, said I would record all Dawn product for the next 18 months. It was after we did 'Knock Three Times' that I knew it wasn't a flash in the pan." □ JULIE WEBB

NIGEL OLSSON

Drummer- his first solo album

Nigel Olsson is the drummer with Elton John. He's also produced his first solo album, "Drum Orchestra and Choir."

He joined Elton John after a spell with the British underground group, Uriah Heep and before that was with Plastic Penny from early 1966 through their #1 single hit, "Everything I Am" until their breakup in 1968. He also toured America with a Spencer Davis unit where he met bass player Dee Murray, now with him in the Elton John group.

Hit Parader talked to him at the start of Elton John's fifth tour of America

NIGEL OLSSON – a drummer who says he's not a singer but sings anyway, just how he feels.

HP: How long have you been playing with Elton?

NIGEL OLSSON: Ever since the beginning, about 18 months ago. I've forgotten exactly when it was, we've been a band since he went on the road. Right after the Elton John album was released, and started getting a lot of air play, we got together for a gig in London at a place called The Round House, which is like a prestige gig.

Dee and I had been with Spencer Davis prior to this, and when he split the band, we were out of work and just doing session work within Dick James'



organization in London, which is Elton's publishing and record company. So we said "Yeah, we'd do the gig".

We went up to Dick James' to rehearse. It stands out in my mind as being the best thing that ever happened to me musically--that rehearsal.

Everything came together so well, and from then on we knew we should form a band and go out on the road permanently. The gig at The Round House, went down very, very well, for the time anyway, because you know, nobody knew who Elton John was. So we did a few gigs in England, and Dick James said that he would pay for a promotional tour of America because the album was getting play over here.

So he put a lot of money into us and we came to the States. I think it was in August of 1970. We came over to play The Troubadour in L. A. This was the big hype thing with this double-decker bus and everything at the airport. It was really weird. We played The Troubadour and from then on it was a total mind blast, and it still is.

Everything that we're doing now is different, you know, you'd think that it would become monotonous, like cogs in a wheel, just clicking day to day, exactly the same thing. But every day is different. There's no day that you do the same thing twice. Even when we play, we don't play exactly the same things every night. We play the same numbers, but we play them differently. The audience may not know that or realize it, but between the three of us on stage, we know that we are putting things in that we didn't put in the night before or the week before that.

HP: Do you prefer American audiences or English?

NIGEL: American, they're much warmer. I think English audiences are very blase really, they tend to sit there and say "Well, do it to me". Unless it's the current thing to go mad about a certain act. But over here they just go all out to enjoy themselves, and they really get into the music.

HP: As it is now, you are spending over half your year here. Would you like to live here?

NIGEL: This is our fifth tour in a year, but no, I don't think I'd like to live here. I don't know why really. I would always want to go back to England because England to me is the

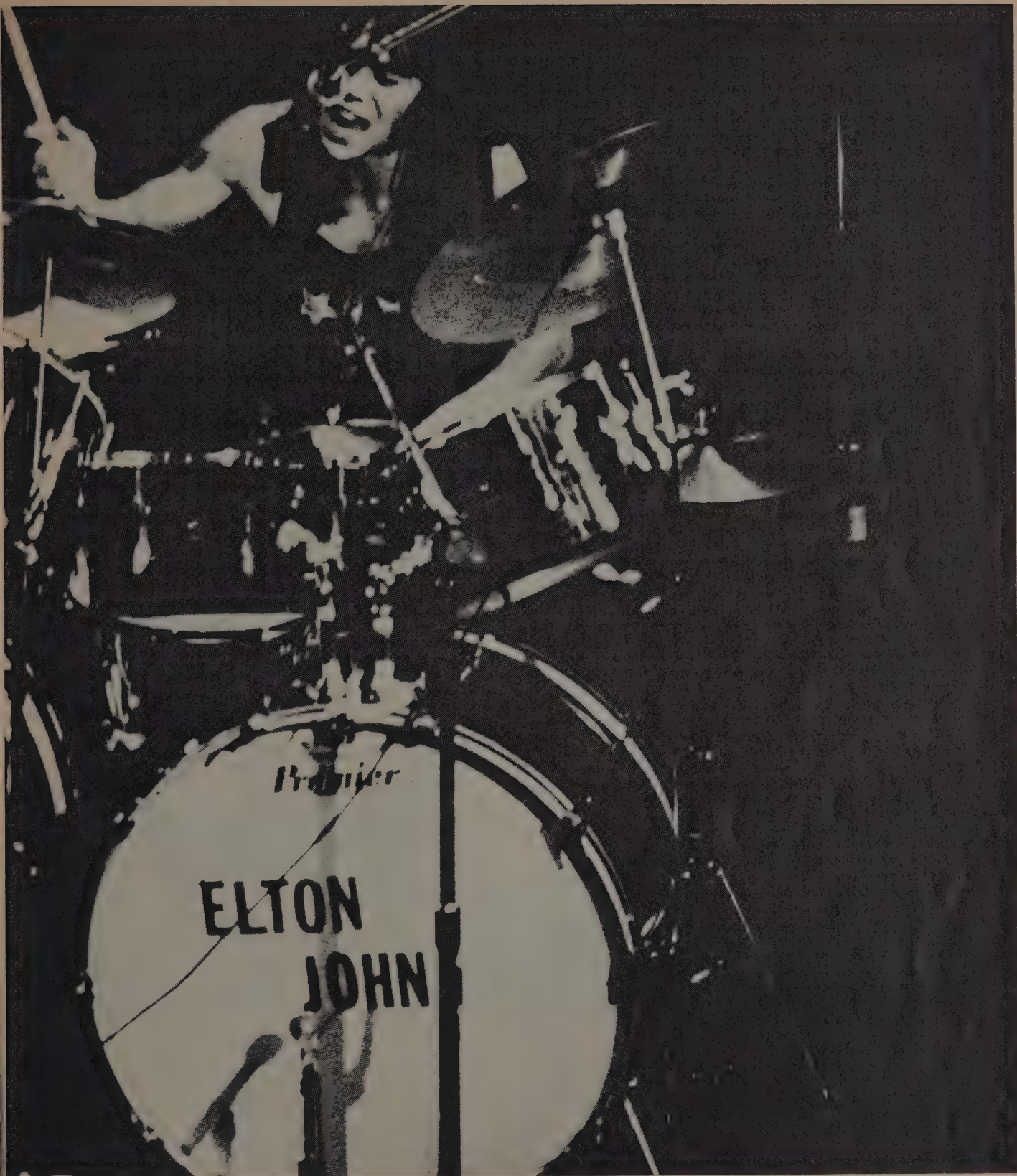


NIGEL EXPLAINS the meaning behind the mysterious "Eric" subtitle on "Honky Tonk Woman" by Elton John.

only place to be. It's not uptight at all. Once you've been in America, you know what "uptight" is all about, especially New York.

I could live in L. A. because the at-

mosphere here is so different from being anywhere else in the States, and like we've been just about everywhere there is to go. And L. A. is the only place we can stay for more than



a week without thinking "Oh, what a drag this is". It's easy to get about here, the people are friendly.

Our record company is in L. A. They're really nice people, they're really a gas. They're really into the band and the music. They don't treat it as Elton John, they treat it as Elton

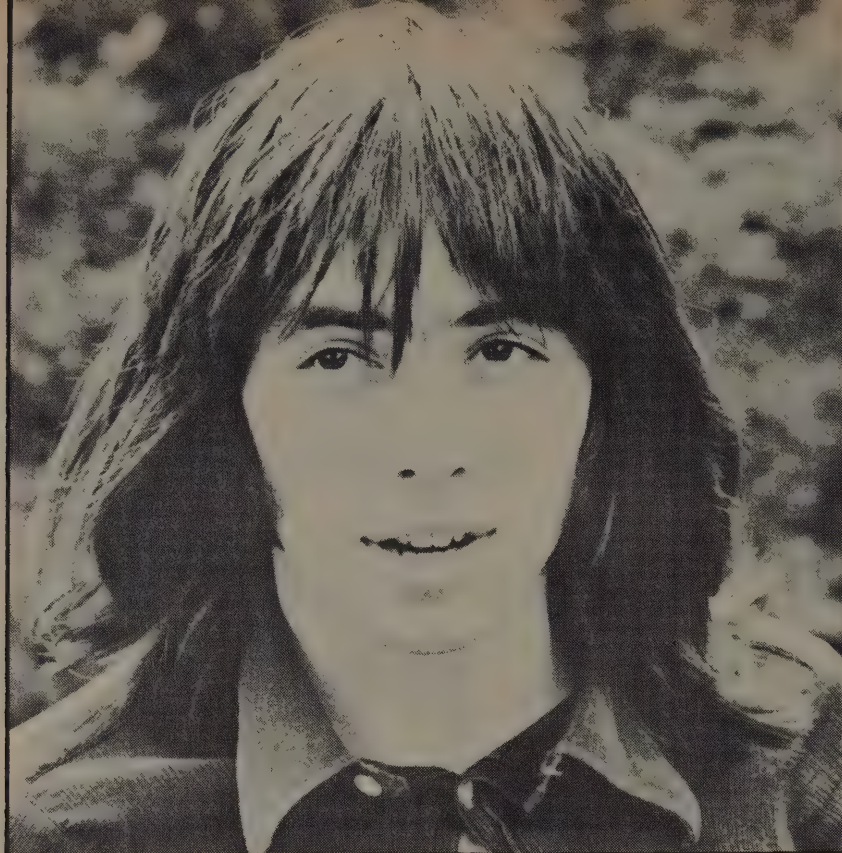
John, Dee and me, which is good.

HP: What does "Honky Tonk Woman" subtitled "Eric" mean?

NIGEL: Back home in the studio we come up with words that make the three of us crack up. It could be anything, we just crack up because it's so

funny at the time, and you think "Why did they say that?" When "Eric is calling" it means you feel sick, you're going to be sick.

In "Honky Tonk Woman" I have to sing very high and if I've had lots of Coca Cola that day, it really does me in, I feel ill. And that song, with it



THE FIRST rehearsal with Elton John was the best thing that ever happened to him musically.

being so high, my stomach just can't take it. So there were times at the end of the song when I was nearly dying, feeling sick. So that's why it's subtitled "Eric" because Nigel always feels sick at the end. Eric is calling, so to speak.

HP: You said that for the moment you don't see yourself leaving the band, but you are into your own album and into writing your own music. If you do tire of what you're into now, will you devote yourself to your own solo career?

NIGEL: I don't think I'll ever get fed up with this, but if there's a time when Elton doesn't want to work, you know, like he just wants to do a few major gigs, in between that time I'd really like to get a drum orchestra on the road. It would have to be with the people I used on the album—Claudia and Kathy, Mick Grabham, Caleb Quayle and Roger Pope. On the new album that I did some backing tracks for when I was home last I used two drummers, Roger and myself, and it worked out really nicely, and I'd like to have two drummers in the band.

HP: How many pieces would you take on the road?

NIGEL: I'd like to take the two girls, use Caleb on piano because he's great, Mike Grabham, guitar; Ray Fenwick, who used to be with Spencer Davis, let's see who else, Dee, of course, because I think Dee is just incredible; he really is a great bass player, and I can work so easily with him because we're turned into each other on the same wave length. We know exactly what each other is going to do next. And I think I'd take a percussionist as well.

I'm really into tambourines and things like that at the moment. We'd have to have perfect sound because I'm really into getting separation. You hear a lot of groups and it's just a big mess of sound. You can never hear the words or the voices, it's all mingled in with the instruments.

I'd more or less like it set up like a studio on stage, to get the separation. Especially using two drummers, that could cause problems. That's all I'd use, but I'd really dig to do it. But I wouldn't do it until the Elton John thing was finished. I'd really like to get into producing now.

The only thing I'd like to do right now is produce good music. Not necessarily hit records, but I'd like to produce music that you can sit down and really get into. On my album

there are lots and lots of things going on that I don't think people will notice. Especially the individuals on the album, like Mick Grabham, he's an unbelievable guitar player, but I don't think he gets the recognition he deserves. He's in a band called "Co-chise", who are doing very well in England, you always see them working, but they never seem to get recognized record-wise.

B. J. Cale, he's another guy I'd have in the band, a steel guitar. I think he's the steel player in England. He's done so many sessions recently, like he even did a session for Frank Ifield, one of Frank's yodeling sessions.

HP: When an artist breaks out of the confines of a band to do a solo album, it's unusual for them to share the spotlight. But you did by having Kathy McDonald do two of the lead vocals on your album. Why?

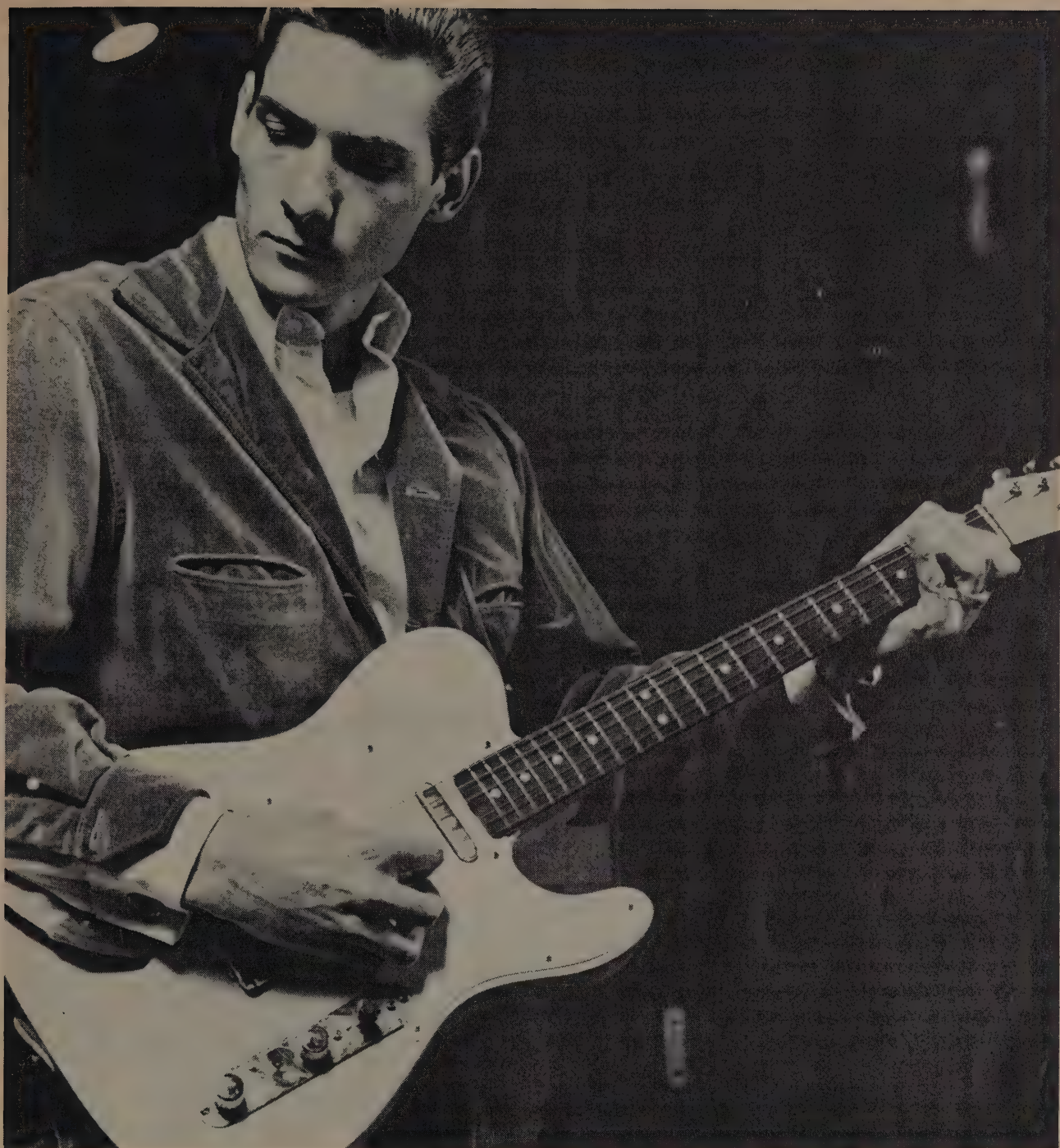
NIGEL: The reason that I used her was that on the tour before last we did about 10 gigs with Leon Russell and his band. Claudia and Kathy were with Leon at the time and they were in England doing a tour when I was cutting the "Drum Orchestra and Choir" album, and they came down to one of the sessions. When they arrived, I hadn't intended on using them just because they're well-known singers. We just got into it. They really helped me out in the studio.

It was weird because they created such an atmosphere, that I was really into singing that day. I'm not a singer. I don't profess to be a singer of any kind. I can hit the right notes at the right time, but I'm not an Elton John or anyone. I just sing how I feel.

We used the girls and it turned out very nice. Then I asked Kathy if she'd do the lead vocal on "Hummingbird" and "I Can't Go Home Again". You know because "Hummingbird" is Leon's song and she sings it with him. I think that turned out great, the way she sang it. Claudia was only on "Some Sweet Day".

HP: Do you ever rest?

NIGEL: I haven't stopped actually since the whole thing started 18 months ago, I think it's 18 months, I can't remember, but when we weren't touring, I was in the studio. Even when I was buying a house, I was in the studio. It just hasn't dawned on me to stop and take a rest. But I'm really into what I'm doing so it doesn't really matter to me. □ LYNNE RANDALL



For years, Booker T. & The MGs were the backbone of Stax Records, recording behind virtually every artist on the Memphis-based label. The long hours they spent in the studio made them the tightest most versatile instrumental band on records.

Three years ago, the MGs began spending less time as the

STEVE CROPPER 1971



Booker T. & The M.G.'s.

Stax house band and put more time into their own records. They went to Paris to record the score for Jules Dassin's "Uptight"; they devoted an entire album "McLemore Avenue", to their own interpretation of songs from the Beatles' "Abbey Road" LP, and their most recent record, "Melting Pot", revealed the maturity of their music, incorporating elements of soul, jazz and rock.

Booker T. & The MGs are now working on a new album, but like many other groups, each member has taken up individual projects on his own. Booker recently released an album with his wife Priscilla. Al Jackson and Duck Dunn are producing and playing on sessions with other artists. The busiest member of Booker T. & The MGs is Steve Cropper, who formed his own label, runs his own recording studio, plays guitar, writes songs, arranges, produces and is involved in many diverse areas of the music business.

Shortly after he opened his TMI studio in Memphis, Steve formed the TMI label, which is distributed by Columbia Records. Artists already signed to TMI

include Roy Head, Sarah Fulcher, Edgewood, David Mayo and Ronnie Stoots.

In addition to producing most of the TMI artists, Steve produced the new Poco album for Epic Records, he'll be recording Dreams and he still produces Eddie Floyd for Stax. All the MGs are actively involved in producing that group's recordings and Steve will have a hand in the latest album.

Enterprise Records, a subsidiary of Stax, recently released "Funky Rock" by Eric Mercury, which Steve produced, arranged, played on and even wrote several of the songs. "Eric wanted a Memphis record so we used the Memphis Horns and got a sound like the old Sam & Dave and Otis Redding sessions," said Steve.

"I do a lot of playing on the sessions I produce, except when I'm working with a self-contained group like Poco or Dreams. I like to get as involved as possible in the making of a record. I'm working a lot of hours but I enjoy it all.

"The most satisfying part about having my own record com-

pany is finding new talent and working with them. David Mayo is a local boy, Edgewood is a group from the Memphis area and Sarah Fulcher is a Texas girl who's done some studio work. With TMI Records I can be sure the artists are recorded and promoted properly and that they'll have every possible opportunity to make it."

"The emphasis now is more on the artist than on the song," Steve added. "Once you could take a kid off the street, give him a good song and try for a hit single. Not anymore. It's more important to build an artist. We make albums now the way we used to make singles. We put lots of time and effort into every track. They all have to be good."

Steve is too busy now to even think about cutting a solo album. "I enjoy playing on sessions whenever I can, but I don't even have time to think about an album of my own. Besides, it's a greater challenge to build up TMI Records and to help some talented newcomers get the right breaks. As busy as I am, I'm having a ball." □

THE DRIFTERS 1971

Revival But Still Problems

Always there has been the Drifters.

Right from their haphazard beginnings in the early 1950's, through a decade of greatness and a place in music history, to the comparative obscurity of more recent years. Although currently there is what might optimistically be termed a Drifters' revival.

The hit songs tumble off the tongue: "Save The Last Dance For Me," "Under The Boardwalk," "On Broadway," "At The Club." By no means all, or the best, of them. There are dozens more.

For over ten years the Drifters were at the forefront of r&b music and the most influential stream of pop; a lot more than just one of the first

and most successful of Black vocal groups. There's more besides: the first group to introduce strings into popular youth music with the pioneering and amazing (in retrospect) "There Goes My Baby" in 1959.

Little wonder they recorded such epics when you consider the backroom team that kept them supplied with songs, productions and arrangements --

Phil Spector, Burt Bacharach, Gerry Goffin, Carole King, Bert Berns, Jerry Leiber, Mike Stoller, Barry Mann, Cynthia Weil, Doc Pomus, Mort Shuman, Jerry Wexler, Ahmet Ertegun, Tom Dowd.

And the lead singers --
Clyde McPhatter, Ben E.

King, Rudy Lewis, Johnny Moore.

Drifters line ups change frequently. The albums really make no attempt to chronicle who sings what for the band, although on that score (and many others) Bill Millar's fascinating and well documented Rockbook, "The Drifters" is an invaluable reference source.

Yet, despite all the changes over the years, the Drifters maintained a standard of recording, equalled only by a handful of music giants; from "There Goes My Baby" -- their first national hit in the U.S. -- and "Save The Last Dance For Me" they turned out a series of classic r&b singles in a success story that tailed off around 1966 -- "Baby What I Mean"



was probably the last goodie in their declining fortunes. When the Beatlemania and Merseybeat boom swamped both sides of the Atlantic the Drifters also went under. That boom itself, it should be remembered, owed a considerable debt to the influences of bands like the Drifters, and their contemporaries, and to the then minority taste acts in the embryo Motown stable.

Through the late 1960's the Drifters hit a slide. Their writers, producers and arrangers had gone on to other things and for the band that Johnny Moore kept on the road, that slide meant a fall off from prestigious night club dates to obscure one night stands around the country.

Then in 1970 the tide began to turn a little. New York promoter Richard Nader had the idea of bringing together for a massive nostalgia evening at Madison Square Gardens some of the giants of a past era.

The Drifters included, naturally.

The group has earned a semi-regular spot on Nader's revivals along with Bo Diddley, Chuck Berry, the Coasters, and the Shirelles.

Johnny Moore, who, according to Bill Millar's book, was responsible for the bulk of Drifters' lead vocals (42.7 percent as against Clyde McPhatter's second best of 15.3 percent) is the link with the 1971 Drifters and line ups of the past. A chubby, amiable man, well dressed, aged 37 -- "I reckon I've got three years left yet" he says -- Moore is out with the group on the road all the year and now notes that one indication of a new status for the group is a season at the Lake Tahoe gambling center in Nevada.

Over the years the Drifters reputation has suffered because of imitators.

There have been a number of groups touring the U.S. and Europe masquerading as the Drifters -- one had a complete West Indian line up -- but Moore

has a pretty undeniable claim that his Drifters is THE Drifters. A stronger claim, he asserts, that Bill Pinkney and the Original Drifters who also tour and came to Europe one time under that billing.

Moore says: "Bill Pinkney was responsible for getting me into the group but he hasn't been with the band since 1956.

Moore's Drifters is a five piece. Co-lead vocals are supplied by Bill Fredericks who has been with them since 1967 and took part in the Drifters' last five recordings. Baritone is Butch Leake, a 1970 addition and Grant Kitchings is the newest member having joined last year. The band is completed by guitar accompanist Butch Mann.

Moore notices a younger audience these days, an audience that wasn't born when the original Drifters started: "They sing along with us on all the hits. Young and old, they seem to know them all. You've heard of Beatlemania -- these people are Drifterdiggers.

Johnny Moore joined the Drifters in 1954. From Cleveland, Ohio, he remembers he wanted to be a football player-- anything but a singer. One day the Drifters played at a Cleveland Theater and Moore was persuaded to go along by a friend. "I would rather have gone to a football game or something," he recalls. After the show he got into conversation with Clyde McPhatter and with youthful arrogance told him he could sing.

That was that, until some months later when the Drifters came back to Cleveland and Moore again went along to the show. The band needed a singer and McPhatter remembered Moore's claim. "You the cat who said he could sing," he asked me. "Yeah sure I can sing." I sang a bit for him and he said, "Right, you're hired. Come along with me."

"I said, 'What, right now?' and they said, 'Yeah man, right now' And off I went."

Moore took over from Mc-

Phatter as Drifters' lead singer -- though David Baughn had a short spell in between -- making his debut on "Adorable" in 1955.

After a couple of years -- this before the Drifters achieved national fame -- Moore was drafted into the army. In his absence came the biggest change in the band's line up when manager George Treadwell (his widow Faye is the band's current manager) -- fired the whole group. Says Moore: "He had to, man. They were turning up late for gigs, drinking, all that.

Treadwell, required under contract to keep a band going, in their place recruited an entirely new group from a lesser known act called the Crowns, brought in Ben E. King as lead singer and put the new Drifters out on the road.

It was this band -- shortly after this change -- recorded under Leiber and Stoller's direction, "There Goes My Baby" -- the single that broke new ground with its use of strings on an r&b record.

"Last Dance," "Sweets For My Sweet," "Up On The Roof," "Another Night With The Boys" and "On Broadway" (the latter marking the Drifters again somewhat pioneering move towards socially conscious lyrics) followed before Moore's return to the band in 1956. Rudy Lewis was then singing lead and later that year saw the arrival from Britain of the late Bert Berns as producer and of a new and distinct Latin flavor in Drifters' arrangements.

It was after Lewis' tragic death -- "asphyxiation, he choked to death man," said Moore -- that Moore came back as lead. Lewis died the morning of the session that produced the classic "Under The Boardwalk" and at that same session the band cut the brilliantly moving and poignant, "I Don't Want To Go On Without You" (a song later done by the Moody Blues) as a tribute to

(continued on page 58)

Working With Jeff Beck

By **ROD STEWART**



ROD STEWART — working with Jeff Beck. "I never could understand him," he says.

Rod Stewart, now very much of the Faces and one of THE faces of 1971, was reflecting back on the early days of his career in rock, a career that included working with John Baldry, when he was Long John Baldry and teamed up with Brian Auger and Julie Driscoll.

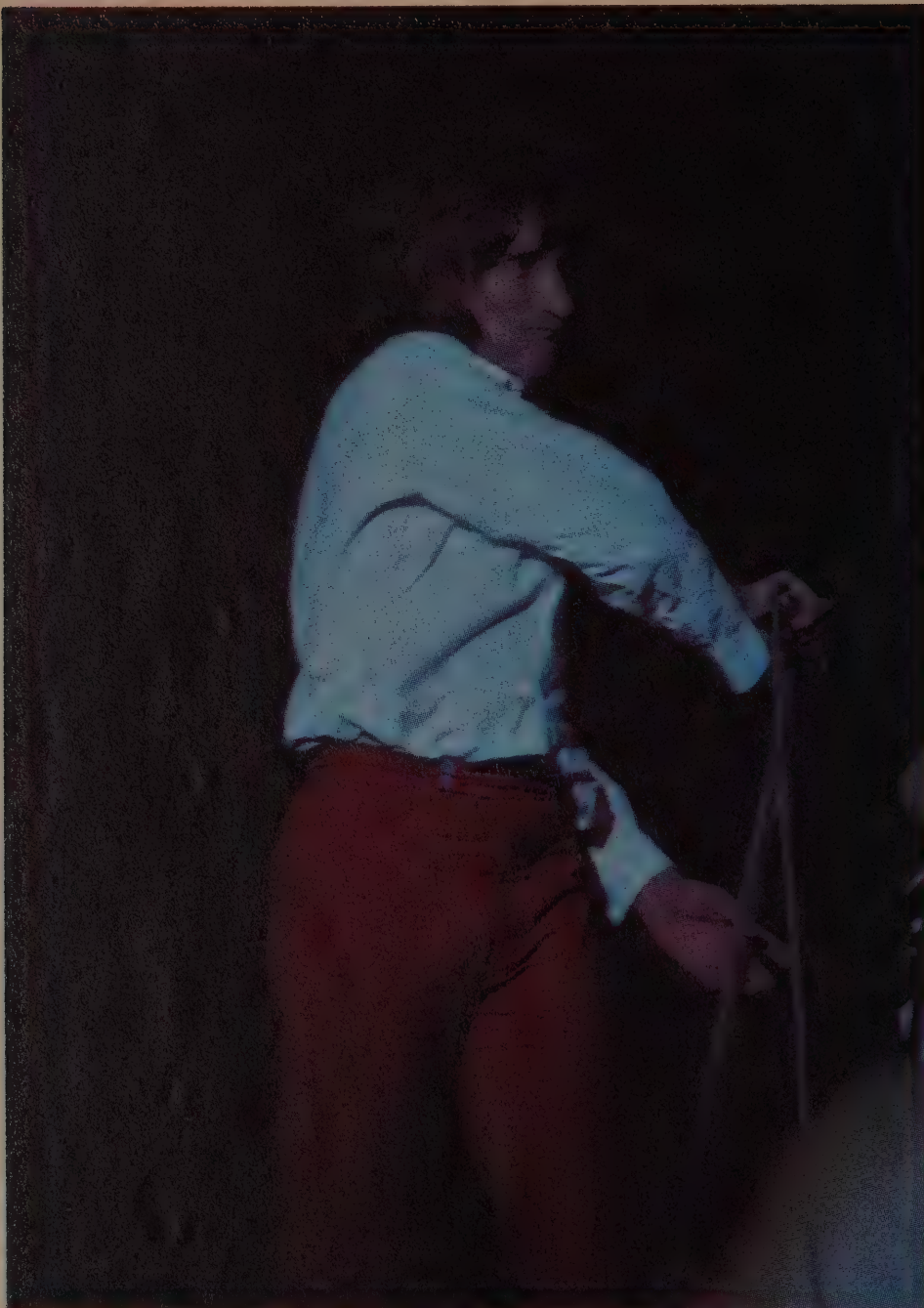
And Jeff Beck.

It was the enigmatic Mr. Beck that Stewart dwelled upon. . .

"I actually started writing when I was with Jeff Beck. I think you can only start finding yourself when you write your own material. It was writing, producing and singing on my own

album that really brought me together.

"When Beck had his first hit in Britain, 'Hi Ho Silver' I was with a group called Shotgun Express which was an



YOU ONLY start finding yourself when you write your own material, considers Rod.

outgrowth of Steam Packet (Ed. note. The group that Rod worked in with Baldry, Auger and Driscoll).

"Hi Ho Silver" -- I could never understand Beck doing that stuff. Here he was, a great guitarist and musician. . . .

HIT PARADER: How did you come to join his band?

ROD: "I had heard a rumor that he wanted me to join and then I eventually met him. We decided to go and have a rehearsal. There was a geezer out of the British Shadows group, Jet Harris, on bass and Viv Prince who

later joined the Pretty Things on drums -- not too good a line up. It all fell apart and we got Ronnie Wood in. He was on bass. We did about four/five rehearsals and then went on the Small Faces tour in Britain.

"I swear their roadies pulled the plug out on us. The line up then became Woody on bass, me singing, Jeff on guitar and this guy on drums who got the sack the same night he joined and he'd just bought his drums on a credit plan. It was all very sad.

"After that came a period of just doing nothing. Beck went into hiding. We eventually got all together again,

and came across Aynsley Dunbar as a drummer. Now there is a guy who really changed that band. I've nothing but good to say about Aynsley. He stayed six or seven months and really got the band together. He was a beautiful drummer.

"Then Aynsley left because he didn't think we were playing the blues. We did a concert at the Savile Theater in London and it was just about the time of flower power. We all came on in flowers and caftans and no trousers -- did we look a state? -- and Aynsley was really insulted.

"This wasn't the blues to him. He left the same night and we got Micky Waller in.

"Then Beck did that 'Tally Man' single. The B side was 'Rock My Plimsol' which became the Beck band's anthem.

"Then to add insult to injury he did 'Love Is Blue' I just couldn't understand him. I had to stand at the side of the stage while they did 'Love Is Blue' and then we would start again singing the blues. It was good blues because we'd taken the Chicago thing a step further. We did an American tour which was great and then a second tour which was also great. That brings us up to 1968."

HP: What was Beck like to work with?

ROD: "The old ego thing ran away with him. He was never bad to me. He was always like friendly. But the trouble was all down to the pay. We never earned a great deal.

"But I was very happy with the music. I learned so much with that band. That was where there was a change in my voice. I learned phrasing, how to blend with three or four instruments and that rhythm section of Ronnie Wood and Micky Waller was incredible.

"But after the second tour came the all time blow. Beck decided to sack Micky and Ron. He got Tony Newman and an Australian bass player who died the all time death. So he asked Ronnie Wood to come back. But after that night when they got the sack, the band was never the same again. Woody was obviously disillusioned with what he was doing and then he left to join the Faces. He wanted to play lead guitar anyway.

"I used to tell him he would never make as good a guitarist as he was a bassist but he's proved me wrong.

"There never was a replacement for Ronnie. I remember we all came



Carlson-Harris

ONE BECK concert had them wearing flowers and caftans with no trousers and then getting down to the blues.

back off the last tour and Ronnie was saying, 'Oh the lads are pretty good, the Faces, but there's no one who can sing.' And I'd go, 'Yeah. A shame, isn't it?' He was, like, hinting I should join. About this time I'd signed up with Mercury Records and was going to put my own album together which I did in a week and a half. The Faces used to come down and help out."

HP: *You did two albums with Beck?*

ROD: Yeah. They were good albums. I think the first one was a real hallmark. Those Beck albums. . . they never had a picture of the group on them.

HP: *What was the Steam Packet*

group like when you were with it?

ROD: Steam Packet was just like a white soul revue. Like a white Ike and Tina Turner show but nowhere near as good. With the Hoochie Coochie Men, which I was in with John Baldry, I thought we were playing something nobody else was. It was probably the finest sort of British Chicago type band there has ever been.

Steam Packet never made any records because we were all on different labels. Of the Hoochie Coochies there is just one record of me and John singing together, 'Up Above My Head' a B side of a Baldry single and that's probably all that came out of that period.

HP: *You started off trying to ape a Black voice. At what point did your singing become natural?*

ROD: The first album, the solo album, 1968 or 1969. Up until then I don't think I had improved over a period of four years. Whereas now I think I'm improved more in this past year and a half than I did in those previous five years.

"And this came through jumping in at the deep end and putting an album together, trying to make it sound different, writing my own songs -- there were six originals on that -- because if you do one of your own songs, it has just got to sound like nobody else.

□ NICK LOGAN

CAT STEVENS

Moving From Inward To Outward



CAT STEVENS – the old pop star image is like an old jacket – great at the time, but today it's just a memory.

Recording, said Cat Stevens, has "become something of a fixation with me. I want to fulfill my communication thing."

So there's no relaxing for Mr. Stevens who already has three albums finished and his head full of songs for a fourth

album. (Actually there is a fourth album out already, a bootleg, something that Cat considers a drag because he wanted Album No. 4 to be live. "I'd perform some unrecorded material but a bootleg could spoil that for me," he said).

JETHRO TULL

Ian Anderson is the sole survivor of the original line up of Jethro Tull -- the only one left.

My main line of questioning revolved around this, around Anderson's prominent role in Jethro Tull and the fact that -- on the face of it -- the other three founder members left when their own musical identities became strong enough to challenge Ian's.

"These changes," I opened, treading cautiously. "Do they indicate personality or musical clashes?"

Ian Anderson broke in quickly: "Yeah, I know what you mean. To sum it all up I'm the only one left of the original Jethro Tull and one of the things that must be in people's minds is the fact that perhaps the people who have left were squeezed out so that I could have all my old mates in the band.

"The point about the people who have joined the band were chosen mainly for their availability when people left.

"When Mick Abrahams left, which wasn't a compatible leaving, he and I had just grown apart, he was a blues man and I . . . I didn't know what I was but I wanted to find out. . .

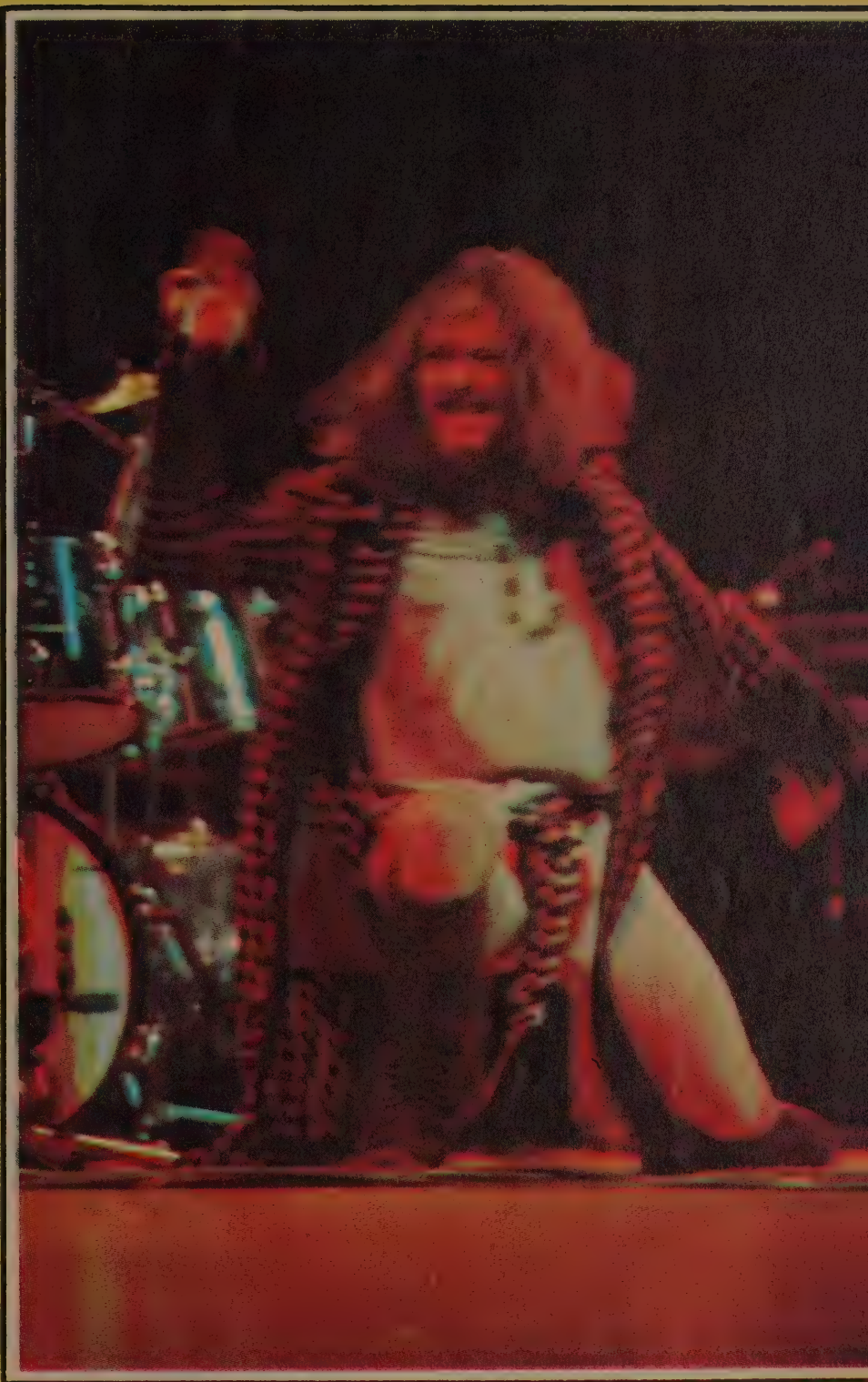
"Anyway, when Mick left we needed somebody fast. I didn't know anybody so we held auditions. Martin (Barre) was the best of the bunch so we trained him (laughter),

"In short he had to learn very quickly.

"John (Evan) came next. It was Jeffrey Hammond - Hammond who'd seen us a couple of times and who said the band sounded incomplete. It tended to be all guitar and flute -- a formula and limiting to what I could write, because we didn't have enough instruments or tone colors at our disposal. So John did sessions for us and then joined. That worked for a while -- we all felt better as a group.

"It was some time after that, that Glenn (Cornick) grew apart from the rest of us. He was getting into much more aggressive riff-type bands. I've tried to write songs in that vein, really heavy guitar-bass drum things, but I can't sing that way.

"I preferred to have broader scope musically and Glenn began to grow apart socially too. He spent a lot of



WHEN PEOPLE join Jethro Tull, they come on a wage for the first year. After a year, they come in on an equal split.



I DOMINATE things, maybe have that much more responsibility when it comes to playing on stage.

time in the company of other musicians.

"Again there was no animosity in the split, which was inevitable, although it could have been smoother than it was. We had a tour coming up and needed a bass player in a hurry. There were only two people. One that

Martin knew but didn't know how to get hold of and Jeffrey. Jeffrey was the only bass player I had ever played with apart from Glenn in the old days. We all know Jeffrey socially. He had just finished college. He practiced and got it together and came in to the band because of his availability

at the time."

Anderson continued: "With Clive . . . we felt on the American tour that Clive wasn't happy with the songs. Sometimes he'd be stuck for ideas on songs I'd written, others he'd be more into playing. Socially we always got on all right.

"The day after I discussed things with Clive and he left, I started doing these sessions -- the one the single came from -- and John, who had been in Blackpool at home in the north of England -- arrived with Barrie Barlow.

"So we said: 'Okay, sit in and have a go' and took it from there.

"The whole thing boils down to people who are available I mean, I've only played with three drummers in my life: Clive, Barrie and Rick Dharma, who's with Mick Abrahams now, and only two bass players, Glenn and Jeffrey. The only guitar players I've worked with who have been any good are Mick and Martin. The only other way to get people is to hold auditions. We did that once and would never do it again because it's a waste of time. It gets to be a drag and embarrassing for all concerned.

"I never thought of asking Barrie anyway -- I hadn't seen him for two and a half years. The whole thing was rather a fluke, although it does seem strange - too much of a coincidence."

Okay. Accepting Ian Anderson's explanations, there's still the clash of musical ideals. Is it possible for anyone with strong musical ideas to live with Jethro Tull and Ian Anderson?

Said Anderson: "It probably is. Not maybe for me to live with them, because somebody with very definite ideas musically might join the band and get on all right with me.

"But I'm sure I wouldn't get on with him because I have been in the band for three and a half years and I have been the front man for three and a half years. I don't like it necessarily all the time but having assumed the responsibility rather unwillingly at first when Mick left, that is my job now. To write and assume the role of pointing the band in different directions."

So when the new Jethro Tull members grow and begin to want to express themselves musically, the clash might occur again, I asked?

"Right. But if we do clash we should be mature enough not to let it affect the band. There's plenty of scope for, let's say, John to make a solo album,

even if I don't want to. Any other members could express themselves that way if they wanted to."

Being uncharitable, I ventured, are you gathering around you replace - ments that are just pawns to further your own ends?

He replied: "Yeah. That's like John Mayall if you like.

"Terry (Ellis, Jethro Tull co-manager) and I have jokingly said to Martin that we picked him out of the gutter and put him on the road to stardom.

"It's a standing joke but there's a serious side to it as well. God knows what Jeffrey would be doing now if he hadn't got into the band.

"All those guys who played with Mayall -- Clapton if you like -- used Mayall as a pawn. Clapton used Mayall to build his name. He got the sack but he got a band. Keef Hartley got a band. Mick Taylor got a band. . ."

I told Anderson that I had in mind him using the others as pawns.

"Sure," he said. "But it works the other way as well. Sure I'm writing the music but I'm only getting When people join Jethro Tull -- this is the way we work it -- they come on a wage for the first year. I won't tell you how much but it's a good wage. Because they don't want to accept the responsibility for the group's expenses, at the same time they want to earn money and we want to find out if we get on all right mutually. So far everybody has stayed on in the band under those terms. After a year, they come in on an equal split with me.

"I'm the only one left so it could be argued that I'm the one the audience comes to see -- so I'm told by journalists. I'm the front man, you write the music, it's my group and all the rest of it.

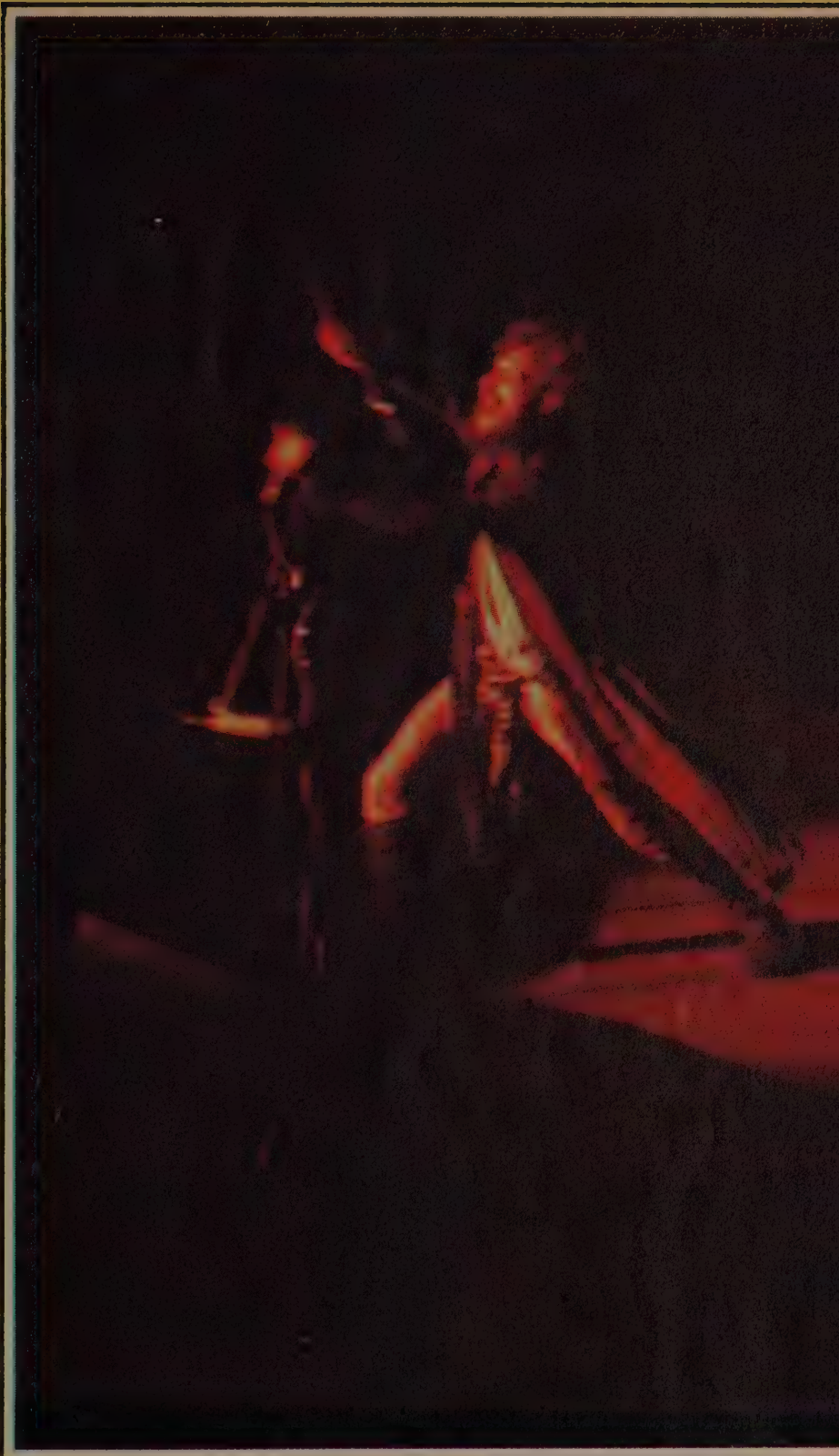
"Well, I don't care. I only get the same money as everybody else. At the moment we split three ways and the other two are on wages. Jeffrey comes under a split at Christmas and Barrie nine or ten months from now. They've done all right.

"John Mayall only ever paid wages...

"If I want the songs -- that's my right.

"I'm the senior member of the group, the senior partner if you like. I dominate things, maybe have that much more responsibility when it comes to playing on stage. And I'm the one who's on stage the least.

"I know I leap around and might appear to be all action and going potty



I AM the only one left, so it could be argued that I'm the one the audience comes to see in Jethro Tull.

but I'm not actually making any more than one fifth of a musical contribution.

"In fact, it is less.

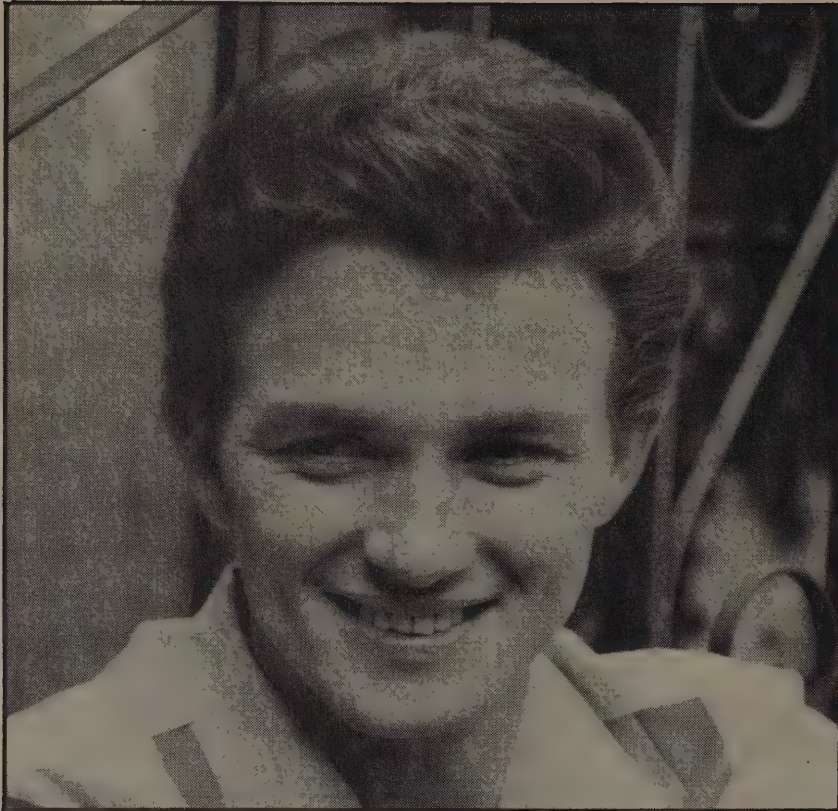
"Let me have the responsibility: if the songs aren't good enough I soon find out. I don't exactly dictate how things should be -- I just try to write

things hard enough for them to play now. If I write things that are demanding, then they get a kick out of being able to play them." □NICK

LOGAN

(continued on page 55)

FAST FLASHES



A LITTLE test – note the gentleman in the photograph, surf-fresh and styled in the manner of West Coast pop star of half a decade ago. He was recording then for Crescendo Records.

Who is he?

A clue – he now works with his wife and is a very friendly cat.

THE VERY same! Delaney Bramlett, seen here with wife Bonnie. Times and styles do change!



FAST FLASHES



THIS SOMBER, serious scene shows you how meaningful the whole poprockmusicbiz is. The scene is New York and the two Burns Security guards are watching over Flossie Dorsey (left) and Gertrude Schwartz in case a berserk Elvis Presley enthusiast crashes in to steal some of the items of clothing the two ladies are diligently cutting up.

For the clothing is Elvis' own!!

All the gear is being cut into 2X3 inch swatches and included in the RCA album, "Elvis, the Other Sides - Worldwide Gold Award Hits, Volume 2."

And as only 150,000 albums had the magic material, obviously the guards are watchful because of the irate unlucky Presley maniac...

Ed Caraeff

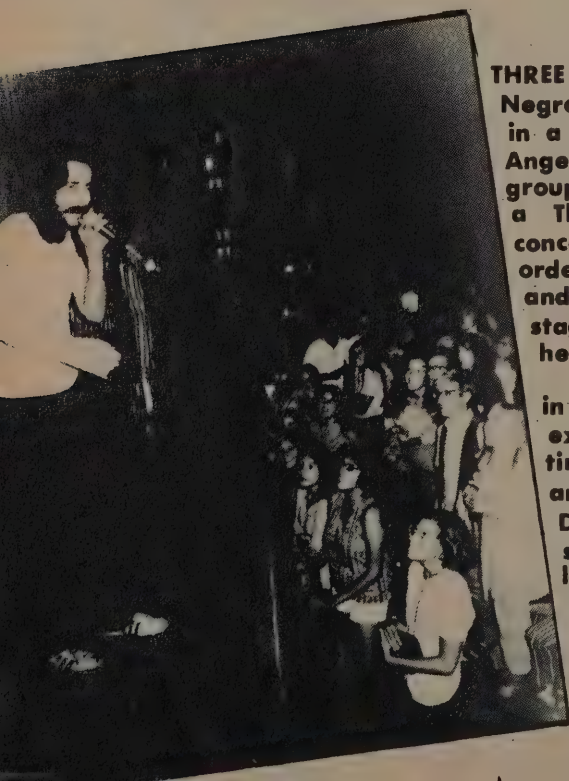
BREAD HAS gone through a personnel change. Robb Royer has left the group to concentrate on writing film and television scripts and is replaced by Larry Knetchtel, far right. From the left: Mike Botts, David Gates, James Griffin and Knetchtel.



FAST FLASHES

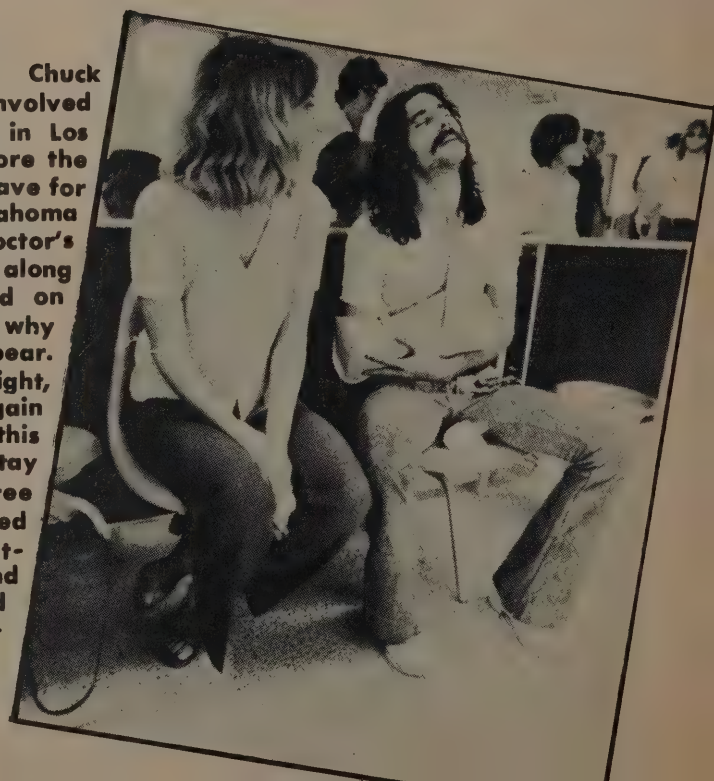


THE INTERNATIONALIZATION of rock – Chicago on the last stop of their round-the-world personal appearance tour greeting fans at Tokyo's International airport. The Tokyo concerts drew a crowd of almost 140,000 – one of Japan's major musical events.



THREE DOG Night's Chuck Negron was involved in a car accident in Los Angeles, hours before the group was due to leave for a Three Dog Oklahoma concert. Against doctor's orders Chuck went along and was helped on stage to explain why he couldn't appear.

The next night, in Dallas, he again explained but this time decided to stay and perform. Three Dog Night played stadiums in Atlanta, Dallas and Pittsburgh and drew a combined crowd of 80,000.



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• I KNEW YOU WHEN

(As recorded by the Osmonds)
JOE SOUTH

I knew you when
You were sad and all alone
You didn't have anyone that you
could call your own
I knew you when your heart
belonged to only me
But that was many tears ago
Now your love is just a memory
Yeah, yeah, yeah, yeah, yeah, yeah,
yeah, yeah, yeah
I knew you when you were lonely
I knew you when you were only a
girl all alone without love.

I knew you when
We used to have a lot of fun
But someone new could offer more
Now I'm the lonely one
I knew you when
You were just a scared little girl
I used to be your only love
Before you came up in the world
Yeah, yeah, yeah, yeah, yeah, yeah,
yeah, yeah, yeah, yeah, yeah
I knew you when you were lonely
I knew you when you were only a
girl all alone without love
I knew you when, I knew you when.
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• GOT TO BE THERE

(As recorded by Michael Jackson)
ELLIOT WILLENSKY

Got to be there
Got to be there in the morning
When she says hello to the world
Got to be there
Got to be there bring her good times
and show her that she's my girl
Oh what a feeling there'll be the
moment I know she loves me
Cause when I look into her eyes
I realize I need her sharing the
world beside me.
So I've got to be there
Got to be there in the morning and
welcome her into my world
And show her that she's my girl
When she says hello world
Got to be there
Got to be there
I need her sharing the world beside
me
That's why I've got to be there
Got to be there where love begins
And that's everywhere she goes
I've got to be there
So she knows that when she's with
me she's home
Got to be there
Got to be there
Got to be there.

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Glenwood Music Corporation,
Hollywood, California.

• ROCK STEADY

(As recorded by Aretha Franklin)
ARETHA FRANKLIN

Rock steady, baby
That's what I feel now
Just call the song exactly what it is
Just move your hips with a feeling
From side to side
Sit yourself down in your car and
take a ride
While you're movin' rock steady
rock steady, baby
Let's call this song exactly what it is
Let's call this song exactly what it is
Let's call this song exactly what it is.

It's a funky alone feeling
What it is move your hips
From left to right what it is
What it is is a right
We do it
What it is just jump and dance all
night
Rock steady again
Baby again, baby
Jump and move your hips
With a feeling from side to side
Sit yourself down in your car and
take a ride
Rock steady again, again baby
What it is.

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PARADE OF SONG HITS

•SUPERSTAR

**(Remember How You
Got Where You Are)**

(As recorded by Temptations)

BARRETT STRONG

NORMAN WHITFIELD

Doo doo doot doot doot

Higher, higher

Doo doo doot

Doo doo doot doot doot

La la oo hoo.

Don't change your style now that
you've reached the top

Don't choose your friends by what
they've got

Remember beneath the glitter and
gleam

Like everyday people you're just a
human being

Superstar good god

Enjoy your champagne and cavier

And your chauffeur drivin' fancy car

But remember how you got where
you are

Oh ho ho cause the same folks that
made you

Um hum you better believe they can
break you

La la loo.

No you didn't make it all by
yourself

You had help from somebody else
The truth is the light don't let it
depress you

You just be thankful that the good
Lord made you

Superstar ah do you know who your
real friends are

Ah talkin' to you

Superstar remember how you got
where you are.

Ah ah down, down, down, down

Drummer keep it going, going

Horns start blowin', right on time
blow my mind

Higher (higher), higher higher.

It's easy for you to look down

Turn up your nose and frown

Now that you're on top (on top)

(Bright lights) don't let the bright
lights blind you

(Bridge) don't burn 'em behind you
Superstar ah do you know who your
real friends are

Ah talkin' to you

Superstar remember how you got
where you are

Um hum, um hum

Don't change your style now that
you've reached the top

Don't choose your friends by what
they've got

Remember beneath the glitter and
gleam

Like everyday people you're just a
human being

(Repeat chorus).

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Co., Inc.

•HAVE YOU SEEN HER

(As recorded by the Chi-Lites)

EUGENE RECORD

BARBARA ACKLIN

Oh I see her face everywhere I go
On the street and even at the picture
show

Have you seen her, tell me have you
seen her

Oh I hear her voice as the cold winds
blow

In the sweet music on the radio
Have you seen her, tell me have you
seen her

Why oh why did she have to leave
and go away

Oh I've been used to having someone
to lean on

Now I'm lost baby I'm lost.

Oh she left her kiss upon my lips
But she left a break with my heart

Have you seen her tell me have you
seen her

Oh I see her hand reaching out to me
Only she can set me free

Have you seen her.

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•BABY I'M-A WANT YOU

(As recorded by Bread)

DAVID GATES

Baby I'm-a want you

Baby I'm-a need you

You're the only one I care enough
to hurt about

Maybe I'm-a crazy

But I just can't live without your
Lovin' and affection

Givin' me direction like a guiding
light to help me through my
darkest hour

Lately I'm-a prayin'

That you'll always be a-stayin' beside
me.

Used to be my life was just
emotions passing by

Feeling all the while and never

really knowing why

Then you came along and made me
laugh and made me cry

You taught me why

Baby I'm-a want you

Baby I'm-a need you

Oh it took so long to find you baby
Baby I'm-a want you

Baby I'm-a need you.

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•MAGGIE MAY

(As recorded by Rod Stewart/Mercury)

ROD STEWART

MARTIN QUITTENTON

Wake up Maggie I think I got some-
thing to say to you

It's late September and I really
should be back at school

I know I keep you amused but I feel
I'm being used

Oh Maggie I couldn't have tried
anymore.

You led me away from home

Just to save you from being alone
You stole my heart and that's what
really hurts.

The morning sun when it's in your

face really shows your age

But that don't worry me none

In my eyes you're everything

I laughed at all of your jokes

My love you didn't need to coax

Oh Maggie I couldn't have tried
anymore.

You led me away from home

Just to save you from being alone
You stole my soul and that's a pain
I can do without.

All I needed was a friend to lend a
guiding hand

But you turned into a lover and
mother what a lover you wore me out

All you did was wreck my bed

And in the morning kick me in the
head

Oh Maggie I couldn't have tried
anymore.

You led me away from home

Cause you didn't want to be alone
You stole my heart I couldn't leave
you if I tried.

I suppose I could collect my books

and get on back to school

Or steal my daddy's cue and make
a living out of playing pool

Or find myself a rock and roll band
that needs a helping hand

Oh Maggie I wish I'd never seen your
face.

You made a first class fool out of me
But I'm as blind as a fool can be

You stole my heart but I love you
anyway

Maggie I wish I'd never seen your
face

I'll get on back home one of these
days.

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PARADE OF SONG HITS

•GYPSYS, TRAMPS & THIEVES

(As recorded by Cher/Kapp)

BOB STONE

I was born in the wagon of a traveling show
Mama used to dance for the money they'd throw
Papa would do whatever he could
Preach a little gospel and sell a couple bottles of Doctor Good.

Gypsies, tramps and thieves we'd hear it from the people of the town
They called us gypsies, tramps and thieves
And every nite all the men would come around and lay their money down.

We picked up a boy just south of mobile
We gave him a ride filled him with a hot meal
I was sixteen he was twenty-one rode with us to Memphis
And papa would have shot if he knew what he'd done.

Gypsies, tramps and thieves we'd hear it from the people of the town
They called us gypsies, tramps and thieves and every nite all the men

would come around
And lay their money down.

I never had schoolin' but he tau't me well with his smooth southern style
But three months later I'm a girl in trouble and I haven't seen him for a while
Mm mm I haven't seen him for a while.

Gypsies, tramps and thieves we'd hear it from the people of the town
They called us gypsies, tramps and thieves and every nite
All the men would come around and lay their money down.

She was born in the wagon of a travelin' show
Her mama had to dance for the money they'd throw
And grand-pa would do whatever he would
Preach a little gospel and sell a couple bottles of Doctor Good.

Gypsies, tramps and thieves we'd hear it from the people of the town
They called us gypsies, tramps and thieves
And every nite all the men would come around and lay their money down.

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•BEHIND BLUE EYES

(As recorded by the Who)

PETER TOWNSHEND

No one knows what it's like
To be the bad man
To be the sad man
Behind blue eyes.

No one knows what it's like to be hated
To be hated to telling only lies
But my dreams, they aren't as empty
As my conscience seems to be.

I have hours only lonely
My love is vengeance that's never free
No one knows what it's like
To feel these feelings like I do
And I blame you.

No one bites back as hard on their anger
None of my pain and woe can show through
But my dreams, they aren't as empty
As my conscience seems to be
I have hours only lonely

My love is vengeance that's never free.

When my fist clenches
Crack it open before I use it and lose my cool
When I smile, tell me some bad news
Before I laugh and act like a fool
If I swallow anything evil
Put your finger down my throat
And if I shiver, please give me a blanket
Keep me warm, let me wear your coat
No one knows what it's like
To be the bad man
To be the sad man
Behind blue eyes.

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•FRIENDS WITH YOU

(As recorded by John Denver)

BILL DANOFF

TAFFY NIVERT

What a friend we have in time
Gives us children makes us wine
Tells us what to take or leave behind
And the gifts of growing old
Are the stories to be told of the feelings more precious than gold
Friends I will remember you, think of you
Pray for you and when another day is through
I'll still be friends with you.

Baby's days are never long
Mother's laugh is baby's song
Gives us all the hope to carry on
(Repeat chorus).

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•GIMME SOME LOVING

(As recorded by Traffic)

STEVE WINWOOD

MUFF WINWOOD

SPENCER DAVIS

Well my temperature's rising and my feet left the floor
Crazy people knockin' cause they're wanting some more
Let me in baby I don't know what you've got but you'd better take it easy

This place is hot and I'm so glad we made it

So glad we made it
I want you gimme some a-lovin'
Gimme some a-lovin'
Gimme some a-lovin' every day.

Well my head's exploding and I'm floating to sound too much is happening

Cause you're around
It's been a hard day and nothing went too good

I'm gonna relax like everybody should and I'm so glad we made it
So glad we made it
I want you gimme some a-lovin'
Gimme some a-lovin'
Gimme some a-lovin' everyday.

Well I feel so good everything is getting hot
You'd better take some time off cause the place is on fire
Better start baby cause I have so much to do
We made it baby and it happened to you
(Repeat chorus).

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PARADE OF SONG HITS

•EVERYBODY'S EVERYTHING

(As recorded by Santana)

CARLOS SANTANA
TYRONE MOSS
MILTON BROWN

Seems like everybody's waitin'
For the new change
Come around, come around, come
around, come around
Waitin' for the day when the king,
queen of shows
Singing, round, singing round,
singing round
Singing round, singing round, singing
round for everyone
Yeah do it.

You can understand everything to
share
Let your spirits dance brothers
everywhere
Let your head be free
Turn the wisdom key
Find it naturally
See your lucky to be.

If you're sad just spin around and
round and round
Do it
Yes just hold me baby
Something on your back
Lay it down, lay it down, lay it
down, lay it down
Don't you know honey maybe
You're like my childless hometown
This ole town, this ole town, this ole
town.

See it now
Time for you to all get down
Yeah do it
Get ready, get ready, get ready, get
ready
Dig this sound
Spinnin' round and round and round
Do it
You can understand everything's to
share
Let your spirits dance brother
everywhere
Let your head be free
Turn the wisdom key
Find it naturally see your lucky to be
Sing it now
Time for you to all get down
Yeah do it
Get ready, get ready, get ready, get
ready
Get ready, get ready, get ready, get
ready
Singing it now
Time for you to all get down.

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•JENNIFER

(As recorded by Bobby Sherman)

CAROLE BAYER SAGER
PETER WOOLNOUGH-ALLEN

Funny how so many moments slip
away
The things I meant to say
I should have said them all before
today to Jennifer, Jennifer.

Funny how you'd smile and always
understand
When I got out of hand
Have you forgotten all the fun we
planned my Jennifer, Jennifer.

•ALL I EVER NEED IS YOU

(As recorded by Sonny & Cher/Kapp)

JIMMY HOLIDAY
EDDIE REEVES

Sometimes when I'm down and all
alone
Just like a child without a home,
The love you give me keeps me hangin'
on.
Honey, all I ever need is you.

You're my first love, you're my last,
You're my future, you're my past
And loving you is all I ask,
Honey, all I ever need is you.

Without love I'd never find the way,
Through the ups and downs of every
day,
And I won't sleep at night until you
say,
Honey, all I ever need is you.

Winter's come, then they go
And we watch the melting snow,
Sure as Summer follows Spring
All the things you do give me a
reason to build my world around
you.

Some men follow rainbows I am told,
Some men search for silver some for
gold,
But I found my treasure in your soul,
Honey, all I ever need is you.

Without love I'd never find the way,
Through the ups and downs of every
day,
And I won't sleep at night until you
say,
Honey, all I ever need is you.

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And now you think you're getting
in my way
And all I want to do is find you, and
remind you

Even if I may become a star someday
I'd give it all away
If it meant that I couldn't always
stay with Jennifer, Jennifer
So now I'm begging you to come
back home
You never have to be alone
We'll be as we were my Jennifer.
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•I'M STILL WAITING

(As recorded by Diana Ross)

DEKE RICHARDS

I remember when I was five and you
were ten boy
You knew that I was shy
So you teased me and made me cry
But I loved you
Then one day you came
You told me you were leaving
You gave your folks the blame
And made me cry again
Then you said little girl please don't
wait for me
Wait patiently for love
Someday it will surely come
Little girl please don't wait for me
Wait patiently for love
Someday it will surely come
And I'm still waiting, I'm waiting,
I'm waiting
(I'm just a fool) I'm waiting
(I'm just a fool) for love I'm still
waiting.

Then someone finally came
He told me that he loved me
I put him off with lies
He could see I had no eyes
So he left me once again alone like a
child without a playmate
I had to face the truth
I was still in love with you
But you said little girl please don't
wait for me
Wait patiently for love
Someday it will surely come
Little girl please don't wait for me
Wait patiently for love
Someday it will surely come
And I'm still waiting.
Love has never shown its face
Since the day you walked out that
door
You filled my life with empty space
Come back can't you see it's you
I'm waiting for
(I'm just a fool) don't you know I'm
waiting
(I'm just a fool) for love I'm still
waiting
I'm just a fool I miss you and I'm
waiting
(I'm just a fool) yeah.
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PARADE OF SONG HITS

•TILL

(As recorded by Tom Jones)

CARL SIGMAN
CHARLES DANVERS

Till the moon deserts the sky
Till all the seas run dry
Till then I'll worship you

Till the tropic sun grows cold
Till this young world grows old
My darling I'll adore you

You are my reason to live
All I own I would give
Just to have you adore me

Till the rivers flow upstream
Till lovers cease to dream
Till then, I'm yours, be mine.

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•TWO DIVIDED BY LOVE

(As recorded by the Grass Roots)

DENNIS LAMBERT
BRIAN POTTER
MARTY KUPPS

Every night your tears come down
and I know
How you're feelin' inside
Loneliness is no one's friend
I've been takin' the same kind of ride
And that just shouldn't be
If you're still lovin' me

Come on baby two divided by love
can only be one
And one is a lonely number
Two divided by love can only be one
And one is a lonely number
Two divided by love can only be one
And one is a lonely number

Take away the rain from a flower
and the flower just can't grow
Take away the rain from a flower
and the flower just can't grow
Take away you from me girl and out
of my mind I slowly go.

I'd be lyin' to myself if I said I was
gettin' along
All I do is think of you and I know
that it's here you belong
Come on girl make your way
We can start from today

Puttin' it back together cause two
divided by love can only be sad
Can only be broken hearted
Two divided and blue should take
what they had and go back to
where they started.

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•I SAY A LITTLE PRAYER

(As recorded by A. Murray & Glen Campbell)

BURT BACHARACH
HAL DAVID

The moment I wake up
Before I put on my make-up
I say a little prayer for you
While combing my hair now
And wondering what dress to wear
now
I say a little prayer for you.

Forever, forever you'll stay in my heart
And I will love you forever, and ever
We never will part
Oh how I'll love you
Together, together that's how it must be
To live without you would only mean heartbreak for me.

I run for the bus dear
While riding I think of us dear
I say a little prayer for you
At work I'll just take time
And all through my coffee break time
I say a little prayer for you.

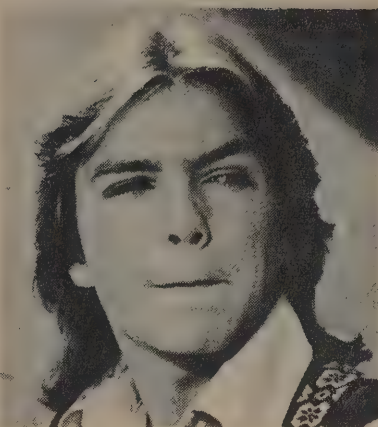
Forever, forever you'll stay in my heart
And I will love you forever and ever
We never will part
Oh how I'll love you
Together, together that's how it must be
To live without you would only mean heartbreak for me.

My darling believe me
For me there's no one but you
Please love me too
I'm in love with you
Answer my prayer say you love me too

Won't you answer my prayer
You know everyday I say a little prayer for me.

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•CHERISH



(As recorded by David Cassidy/Bell)

TERRY KIRKMAN

Cherish is the word I say to describe
All the feeling I have hiding here for
you inside
You don't know how many times I've
wished that I had told you
You don't know how many times
I've wished that I could hold you
You don't know how many times I've
wished that I could mold you
Into someone who could cherish me
as much as I cherish you.

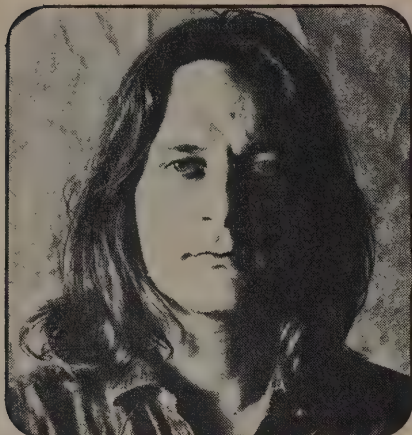
Oh I'm beginning to think that man
has never found the words that
could make you want me
That the right amount of letters, just
the right sound
That could make you hear, make you
see that you're driving me out of my
mind
Oh, I could say I need you
But then you'd realize that I want you
Just like a thousand other guys who
say they liked you
Like all the rest of their lives
When all they wanted was to touch
your face, your hand and gaze into
your eyes.

Cherish is the word that more than
applies to the hope in my heart
each time I realize
And I'm not going to be the one to
share your dreams
That I'm not going to be the one to
share your schemes
That I'm not going to be the one to
share what seems to be the life
That you could cherish me as much as
I cherish you.

Cherish me as much I cherish you
And I do cherish you.

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ARRIVALS



Gene Clark

GENE CLARK. Gene comes from Missouri and fell into the local high school rock band circuit there. He remembers: "We had surf bands, which is pretty funny when you realize that Missouri is about as far from the ocean as you can get in the U.S." From here he moved into the folk area, around Kansas and Missouri. He used to hang out with Brewer and Shipley there.

The arrival of the New Christy Minstrels took Gene out of the local folk scene. They signed him to play 12 string guitar and sing and Gene was on the Christy's hit "Green Green" and a couple of albums before leaving the group in Los Angeles.

In LA he met up with Jim McGuinn and David Crosby and the Byrds got started. He left after a year and a half, when the group was an international attraction at the height of their fame. "I don't like to fly airplanes," he says. "To be a Byrd you

had to fly all the time and the pressure got to me. It had nothing to do with musical hassles," he said. He even tried to rejoin the group a couple of times to be defeated by the same problems.

His next step was "Gene Clark with the Gods in Brothers" an album, going back into the country music he'd learned as a boy for Columbia, recorded in 1966 with the help of friends, the Byrds, Leon Russell, Glen Campbell, Larry Marks and Gary Usher.

A couple of years after this with two more friends, Gene and Doug Dillard, he formed Dillard-Clark and the expedition. There was soul searching, musical direction changing, personnel changes, money troubles and thrown out and away recording sessions. In the end, after 18 months, Gene Clark quit.

Now he has his own solo album out, "White Light," on A & M Records. □

LABELLE. Philadelphia in 1961 was famous for Fabian, the Orlons, Frankie Avalon, Bobby Rydell and Chubby Checker. At that time Patti LaBelle and Cindy Birdsong were in a group called the Odetts. Nona Hendryx and Sarah Dash were performing with the Dell Capris. They eventually, after playing together several times, teamed up and formed Patti LaBelle and the BlueBelles. New Town recorded them with "I Sold My Heart To The Junkman" which became an r & b classic, followed by "Down The Aisle," "You'll Never Walk Alone," "Danny Boy" "Over The Rainbow" and the title "Sweethearts of the Apollo", after they played the celebrated Harlem Theater some 20 times.

In 1967 Cindy Birdsong left to become a Supreme and after auditioning hundreds of girls, including one Cleveland drag queen, the girls decided to make it as a trio.

They signed with Track Records,



Labelle

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(Signature of editor) Edward D. Kenick

went off the road, threw away the sequined gowns, forgot their choreography, went to England and got their music together again.

It was a rebirth and a name change to the shorter, LaBelle.

The music is different too. Producer Vicki Wickham explained: "We want to show that you can be a black act singing without all that jive-y dancing around. You don't have to sing straight soul just because you are black. There's a concentration on the music now Track have signed them to Warner Brothers.

QUINAIMES BAND. Mike Rosa, along with Dave Palmer and Danny Mansolino, are members of the Quinaimes group. But they go back further than this, almost eight years ago, when they were the Classics, and then the King Bees and then Myddle Class, who managed to get themselves produced by Carole King and Gerry Goffin. That, however didn't help - when the third single flopped Mike ended up diswashing. Six months later he was with the Bunky and Jake group and when Bunky left Jake, Mike, from Berkeley Heights, New Jersey, stayed with Jake and the group became Jake and the Family Jewels.

Dave Palmer was in the group as was another Quinaimes member, Jeremiah Burnham, a Bachelor of Arts degree holder in classical flute from Marlboro College. Burnham has some strong pre-Quinaimes references: a sting with the James Taylor Flying Machine group and the Fifth Avenue Band.

The aforementioned Mr. Mansolino, on keyboards with Quinaimes was, at 17, a second place winner in the National Accordion Contest of the American Accordion Association and a short time later was watching the rock thing happen as a member of the King Bees. "We wore blue sparkle jackets with black lapels and we'd play anywhere," he recalls.

Guitarist with Quinaimes is Kenny Pine, who was a strong jazz background, working with Howard Johnson's Substructure which had him trying to get out from under a front line of five tubas. He also toured with the infamous Fugs, the incredible Frank Zappa and did lots of session work. Despite the fact he plays steel guitar with the group, at the age of six he was taking lessons on French horn.

After finishing their first Elektra al-

WET WILLIE. Macon, Georgia is the hometown of such artists as Otis Redding, James Brown, Little Richard, more recently The Allman Brothers Band, and now a new group, Wet Willie. Five young musicians comprise Wet Willie: Jimmy Hall, vocals, mouth harp, sax; Jack Hall, bass; Lewis Ross, drums; Ricky Hirsch, lead guitar; and John Anthony, keyboards.

Wet Willie have their roots planted deep into R&B music, the kind of music that they all grew up on. All of the songs on their first album which was recently released on the Capricorn label, are original tunes written by members of the band, with the exception of "Shame, Shame, Shame" which was written by Jimmy Reed.

"Our music", explains Jimmy Hall, "is funky blues, a little rock and roll, a little boogie woogie - good time music. We want the people we play for to have a good time. We like our audiences to get involved in our

show. Having them clap their hands, stomp their feet, letting all their energies flow out, all their inhibitions come loose, so when they go home, they realize that they had a good time."

Wet Willie originally comes from Mobile, Alabama. They moved to Macon about two years ago, and operated out of Macon, playing all the small clubs that most of the Southern groups played at one time or another. Their first album is titled "Wet Willie" and the sound involves blues, rock, jazz and a touch of classical. John Anthony, before joining Wet Willie was a member of the Mobile Symphony Orchestra. A lot of the groups' influence in music comes from artists like Taj Mahal, John Lee Hooker, Fats Domino, as well as more contemporary artists like the Rolling Stones.

The band has been touring around the country with the Allman Brothers Band. □



Wet Willie Band



The Quinaimes Band

bum, Quinaimes was joined by Larry Packer, guitarist, mandolin player and fiddler. His background includes delivery truck driver, dishwasher, apple

picker, Cat Mother and Sha Na Na.

Describing their music, Danny says it's "an anthology of rock and roll sounds."

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WE READ YOUR MAIL

Dear Editor:

I agree with Thomas Steier (May issue) in one respect -- articles on the "heavy" super-groups are actually boring. If you've read one, you've read them all, at least it seems that way. However the reason I'm writing is because of Mr. Steier's naive opinions about lyric writers. Ray Davies is not one of the only good lyric writers around -- a few big hits doesn't make him this.

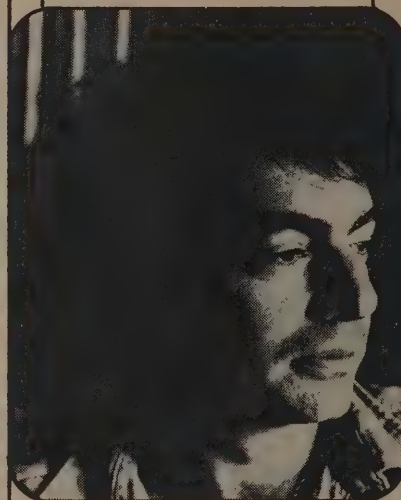
I'd like to clue him on to some really big lyric writers. "John B. Sebastian" is an album that is so stuffed with lyrics that it's a wonder they all fit on one LP. "What She Thinks About" and "Magical Connection" have the most fantastic lyrics that I can't imagine why they haven't been released as singles.

I wonder if Mr. Steier has heard of Friends and Lovers, Deep Purple, Billy Joe Royal or Lynn Anderson? I'm sure he has and do you know why -- every one of them became known with a song written by Joe South. He has four albums going for him and every one of them is chock full of the previous little lyrics that Mr. Steier is looking for. Joe's own "Games People Play" was the best contemporary song and the best song of the year in 1969.

I've been collecting records for a good many years. Groups come and go, styles change and songwriters get lost. When Neil Diamond made the scene it was right in the middle of the Beatles era. The Beatles have come and (though it saddens me to say it) gone. Neil Diamond is still there. When the Monkees were organized, "I'm a Believer" wrote the word success all over them. Neil wrote

that and also "A Little Bit Me, A Little Bit You." And in Neil's latest album "Tap Root Manuscript" he goes from Jesus Christ to Alexander Graham Bell, on to Allen Freed and Buster Keaton in "Done Too Soon." I could list his hits but they'd be far too long for this letter. Neil's written them all -- he's a lion, so let him roar.

David Gedney
Bedford Hills, N. Y.



**NEIL DIAMOND — he's
a lion, so let him roar,
says a reader.**

Dear Editor,

Early this summer I went to a local folk festival and there was a young man there, named Michael Cooney, who sang to us that the "mass media mind bottlers ain't gonna run this world." Which got me thinking.

It occurred to me that the only reason that the Partridge Family and groups like them are so popular is because of their support by the mass media. If they made a cartoon out of the Rolling Stones (don't laugh, they

did it to the Beatles and more recently the Jackson Five), they'd be more popular. It's frightening the power that the mass media has.

J. B.

Wanamassa, New Jersey

Dear Editor,

Your article in the November issue, "Religion In Rock" by Nancy Erlich really related to me. I was lost. My parents dragged me to church every Sunday and I got so I was resenting them for it. Then I attended a Campus Crusade for Christ Conference. Next year there will be another in Dallas, Texas for about 100,000 people.

CINDY STENGER,
Anaheim, California

Dear Editor,

To Bob Conroy: Your Startling discovery concerning the Beatles and religion (Nov. issue) isn't all so startling, but your means of discovering it are. To start with, your most absurd blunder was to tie "Hey Jude" up with religious significance. While Jude isn't the world's most common name it isn't an unusual one. It certainly isn't short for Judas as you so falsely assume.

Phrases like "you have found her, now go and get her" and "the minute you let her under your skin, then you begin to make it better" don't exactly suggest religious themes to me. The action Paul was prompting Jude to was romantic and not religious, and the listener's ties are the same. If you want to find a song that makes Paul look like he was high on religion, the more obvious choice would be "Let It Be". To suggest that the death of McCartney was one of resurrection into faith is all bunk.

No one Beatle pushed the others to religion, but rather they all found it together, with their Indian excursion and their drugs. Perhaps George was first and strongest, but it is evident

in a more recent John Lennon quote than the one you quoted that he too found a sort of religion. He said something like: "I regret having said what I did about the Beatles and Jesus." He went on to say he thought Jesus was a good thing. In any case, his 1967 crack on Christianity was part of the irreverent youth that has been in Lennon a long time. Hunter Davies tells us in his book, "The Beatles" "he used to draw anti-religious and anti-authority cartoons" - once he drew one of Christ on the cross with his slippers on. That comment was part of his irreverence, not of his Christianity.

What is more, there is nothing startling about "Within You, Without You" being a religious song. It is obvious from the first to be a Harrison song of the Hinduistic belief, reflected in the thoughts and the Indian music used. Once more it was a product of their trip to India, which was before "Sgt. Pepper."

Your ideas are all right, but your research is faulty. And by the way, you said at the preface of your letter the Beatles were now non-existent. I disagree. To those who heard their music they will live forever as the greatest musical entity that ever was. I'll give you 1,000 Creedence's and 1,000,000 Grand Funk's for one Beatle.

MICHAEL DEETER,
Manchester, Indiana

Dear Editor,

There is very little coverage of Canada judging from your back issues. Heavy music isn't dead in Canada, you know. We have Mashmakham, Crowbar, Busg, Chilliwask, Lighthouse, Five Man Electrical Band, Christmas, King Biscuit Boy, the Band, Dr Music -- I could go on forever. Give these groups an ear -- they're doing their share of keeping heavy music alive.

DONNA SHAW,
Edmonton, Alberta,
Canada

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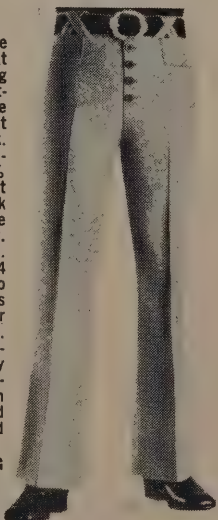
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GENYA RAVAN (continued from page 11)

There was a child from a Polish Ghetto who wondered at staticy soul music all night long. She could not understand the words but she felt what the music meant.

Later, in school, a teacher, Mr. Levinsky said she was a good dancer so she had to go to dancing school.

"The first day in my ballet class I did a pirouette and the teacher said, 'Do you see how Goldie did it? She's only been in class one time and she did it right, better than anyone else.' So from then on, you know I was doing pirouettes all over, through the streets, in the school. I mean they dug it so I did it. I was that weird."

It was during her teens that Genya could no longer ignore her sense of isolation on Rivington Street. She desperately flung herself into all kinds of high school dropout opportunities -- information operator, cheesecake modelling, secretary for an import-export company. It was around this time that friends told Genya she had a good voice.

"I remember the first time I sang in public. It was in Brooklyn in the Lollipop Lounge. It was eight years ago. There was a group playing there called the Escorts. It was started by Richard Perry. Anyway, I walked into this club and I was with a few girlfriends of mine. I said, 'I am going to get up and sing.' I walked over and asked if they could play 'Lonely Nights' by The Hearts. They said 'Yes.'"

Genya recorded her first record with The Escorts that summer. It was number one in Detroit.

The next phase in Genya's life was an all-woman group called Goldie and the Gingerbreads. It was an exciting time for Genya because although the band had only moderate success in America, it

drew an enthusiastic response from English kids. So, Genya found herself living in England. Goldie and the Gingerbreads went on tour with the Rolling Stones. Their hit in England, "Can't You Hear My Heart Beat?" was covered by Herman's Hermits in the U.S.A. Obeying the laws of the universe, Goldie and the Gingerbreads came to an end.

Genya was now getting ready for a solo career. She changed her name from Goldie back to Genya, and decided with a friend to call herself Ravan (a variant spelling of raven). Her plans were interrupted by her introduction to Aram Schefrin and Michael Zager, a lyricist and composer who had a concept for a ten piece band that included a female singer.

From the beginning there was something special about Ten Wheel Drive. It was not just another jazz-rock group. The precise charts pitted the horns and Genya against each other. The soaring tension left everybody flushed and sweating. Maybe another way to measure the impact of the group is to hear the sound of three teen-age girls walking through Sheepshead Bay late at night, singing "Eye of the Needle" at the top of their joyous lungs.

Ten Wheel Drive was a fabulous group that tried to dance its way across a treadmill. The wrong moves were made at times that were too perfect. The right moves were made, too, but not always at the right times. The legacy is three albums on Polydor.

By choice or necessity or fate or intention, Genya Ravan is on her own. Clive Davis believed in her talent and signed her to Columbia Records for a reported \$100,000. Every moment of her life has been preparation for this lunge toward fulfillment. Some people may be surprised, because the private Genya that is slowly being revealed is not only a singer of

(continued on page 61)

•CALL MY NAME,
I'LL BETHERE

(As recorded by Wilson Pickett)

W. MARTIN

D. CRAWFORD

B. SHAPIRO

See the sun is shining high up above
Rain will follow you when you're in
love

You may wander or get lost in the
tide

But think of me darling, when you're
hurting inside

Call my name, I'll be there

And I'll follow you anywhere

Call my name, I'll be there

And I'll follow you anywhere

Nights can never get too dark

Days can never get too long

Winds won't ever blow too strong

I'll be there to wrap you in my open
arms

Call my name, I'll be there

And I'll follow you anywhere

Let your lovelight shine on me baby

I'll be there to love you endlessly.

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(As recorded by the Five Man
Electrical Band)

LES EMMERSON

Here I am again mama

I'm knockin' on your door

So you let me in

I swear I won't be the way I was
before

Don't you know that I was thinking
About what you told me

Rollin' it over in my mind

And much to my surprise I find

That you were absolutely right

You've been right all along

You're absolutely right and I'm wrong.

Second time around should be easy

Break down the wall between me and
you

So we can see completely

How easy love can be

I know it was you who said

It would be me who'd come crawlin'

back to you upon my knees

And you were absolutely right

You've been right all along

You're absolutely right and I'm wrong.

I wish that you could see

Oh how bad I want to be

Oh the kind of man to who

You'd give your key

If you'd let me in the room again

Come supper time we'll be sittin' by
the fire this evening

Drinkin' homemade wine

We can laugh and dance and sing

and play and love the night away.

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The Newest Tull Member

New Jethro Tull member is Barrie Barlow. Before joining the group he was a semi professional musician, gigging around the north of England. Playing foxtrots and waltzes and backing comedians in the cabarets up there by night, and being an engineer (tool maker actually) by day.

He, with John Evan, Glenn Cornick and Ian Anderson, were among the seven Blackpool musicians who came to London and finally evolved into the first Jethro Tull.

Barlow and John Evan were among the first five of that seven who returned to Blackpool and home after a couple of weeks. "The music had changed from jazz blues into a lot of 12 bar rubbish and I couldn't stand it," Jethro's new drummer recalls. "It had been only the music that kept me going. There was no money and when there was both no money and no music I went back."

John Evan remembered: "Thing with the four of us -- Barrie and Jeffrey and Ian and I, we all started playing together when we were 15. We all had the same influences and evolved the same music. There was Graham Bond -- he had a great influence. Meanwhile we were playing 'Mr. Pitiful' and 'In The Midnight Hour'.

Barrie contradicted: "No, we weren't. We just played those numbers to fill the gap between 'Work Song' and 'Let The Good Times Roll.'"

□

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COMMUNICATION

by Dom Petro

Manners

Manners refers to ways of doing and saying. We are parts of society and in the daily process of living, we need these conventions. Our manners affect others just as their manners affect us. Manners here includes etiquette, or codes of courtesy.

But we tend to think of manners as etiquette and to keep the latter at a minimum. "Thank you," "Pardon me," "Excuse me," become, "Thanks," "Parome," "Skewse." After all, why should we say it when we all know what it is? Why the formalities anyway. Then there's self consciousness. But it is so good when WE are treated courteously, isn't it.

Then there are those who pronounce courtesies distinctly and precisely while giving the impression that a great favor is being bestowed, or that the person addressed must at least be grateful for such exposure.

Excessive casualness, or precision both miss the point of manners.

Why bother? Habit, custom, breeding, evolution of gesture to words have all probably refined our mutual exchanges to a point where a few words take the place of former elaborate gestures. But though they may be honed down to a few words, manners are very necessary for social intercourse. And for more reasons than making it easier for everyone involved. They are an integral part of communication and relationships. Without manners we would grunt, groan, gesture, or simply arrive and leave without a sound.

The very word indicates the WAY something is said or done. It shows the person's bearing -- his style. This means that manners reveal something of our personalities. We cannot help but affect our manners in our individual ways. They are a means for our ways of impressing and expressing.

But many of us think that good manners are false, affected, hypocritically necessary social acts. Probably a hangover from the frontier days. "Jes plain folks. We don't put on no fancy airs!"

If manners are a form of social hypocrisy, then all other social exchanges are the same. So much in society depends upon our behavior. Things can be easily stolen, people easily hurt, and it all depends upon our mutual agreement that we don't do harm that all goods are not locked behind bars for our viewing and we don't wear guns or hire individual guards. A society is a

group of people living and working together and it is impossible to guard against or prevent all possible violence or thefts. We agree to a reasonable set of standard guards against criminal actions. But the rest is up to us individually. We restrain our impulses depending upon our degrees of civilized consciousness. Without civilized restraints and training there would be anarchy, chaos, no society at all. Eat food with hands, grab what's wanted, bash anyone for little reason and then let's get back to the caves because that's real honesty.

Eating at table and using cutlery properly is necessary, at least for sanitary reasons, and so are manners necessary for social sanity.

Our basic temperamental fits and starts move us to do this or that on impulse but we must choose our actions carefully. While driving, an honest burst of temper could well mean disaster. What price honesty? Or is it really honesty? The pain resulting from bad manners may not include broken bones but it can hurt nevertheless. Crude behavior is entirely unnecessary and simply proves that some people insist upon being honest chimpanzees, and many times without the chimp's charm.

Honest action and reaction is not necessarily impulsive or animal any more than correct behavior is stiff affectation.

Good manners involves recognition of the situation and OTHER PERSONS. If we must be social creatures then we must have manners of some kind and preferably pleasant and helpful.

There are those that think that clothes include manners. The very finest and carefully chosen clothing accompanied by crude manners is still crude manners only, and not very welcome. The poorest clothing and pleasant understanding manners would certainly be more welcome.

If we all dressed somewhat the same and stuck fairly close to a prescribed code of manners while retaining our actual freedoms otherwise, our various individuals would still stand out unaffected by the lack of clothing variety. Individuals are individuals in or out of uniform. WHAT we do makes us what we are. HOW we do what we do shows the quality of what we are. HOW we do what we do stamps and shapes us more than what we wear or do. The latter two are results.

No one is advising you to go bowing and scraping before others or affecting any false

mannerisms. But even a, "Pardon me," which comes out automatically in situations and said with some forced or affected kindness or consideration will help create a more comfortable atmosphere for further communication than a, "Pardon me," said with the expressive force of a tired fish. Decent manners helps bring communication to a comfortable level and our social guards and fears diminish enough so we can get to know each other better.

If we must stay in a society we must adopt its code and manners, or go to a desert island and be ourselves.

And adopting a code is not giving in to anything. The choice is not only inevitable but advisable. It saves the distortion of character that comes with trying to be one's self by denying all codes. In fact, the social codes are good measuring sticks against which we can see our changes and feelings. How we handle these codes of behavior is the real measure of our imaginations, character, and individuality. Merely sneering at society's codes, or, calling them hypocrisies is all beside the point. Society's code of behavior is there, like it or not, and it is the only thing that really holds us together socially. The alternatives are hate, fear, silence, suspicion, and other results of stubborn blindness. Manners change with time and conditions. We all help change them. They may not suit or fit us all but we can individually adopt and adapt them to our individual modes of doing and saying so that far from being crushed by society's social demands, we have affected, used and perhaps even enjoyed the code. Work with and in it. If we were so afraid that our individuality might be crushed or lost with social etiquette, then it certainly wasn't strong to start with.

And since when is crudeness more honest than politeness? Why do we generally assume that the truth hurts, that being honest might be equated with picking one's nose in public? This is the 20th century and we have moved through and past some pretty awful and pretty complicated codes of behavior in the past 19 centuries. Affecting crudeness which belongs in some distant and past periods is as much false and downright phoney as affecting courtly behavior of say the time of Louis XI. To deny what has been learned and to adopt the slovenly, the sloppy, is the real hypocrisy. There were always individuals in all periods and they adopted and lived with their current codes of behavior which they wore in their own fashion. We are 20th century and with today's modes and codes of communication. There is no reason for not knowing what current modes of behavior

(continued on next page)

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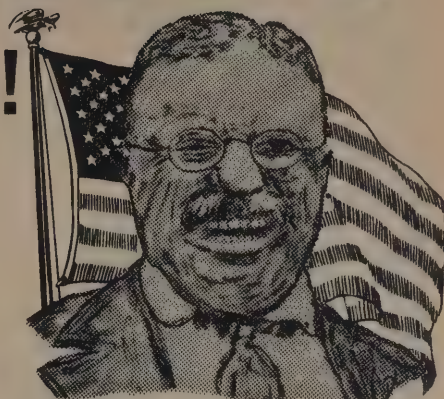
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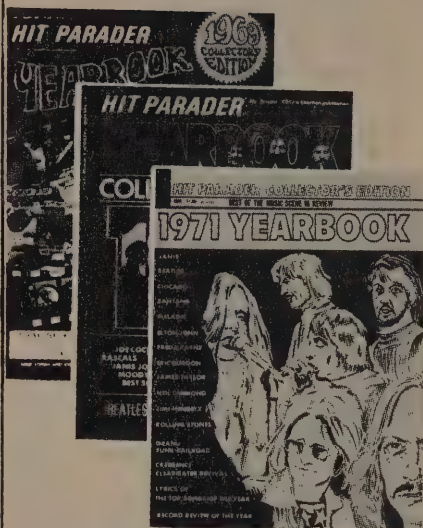
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COMMUNICATION

(continued from preceding page)

are. And more so now than ever before. There are as many ways of doing and behaving now, in good taste, than ever before.

Today we can dress, move about, speak and gesture with quite an extraordinary range of freedom. Practically no codes as such are really enforced beyond prohibition of violence. Find the individuals.

Good manners, well meant, decently spoken and gestured, can only refine. This is moving forward. It eases the process of growth, creates an easier atmosphere and helps make you the beautiful human you really are and deserve to be.

THE DRIFTERS

(continued from page 26)

Rudy.

Moore has sung lead since then. Today he's a comfortably well off man, though other members of the Drifters over the years haven't fared so well. Like Rudy Lewis, David Baughn is dead -- Bill Millar's book records that he was on skid row. Gerhart Thrasher and Bobby Hendricks are back at regular jobs outside music.

As far as recording goes, it would be an optimist who would put money on the Drifters recapturing their glorious past. The past, when the Drifters because of their commercial success had first refusal of the cream of new material, has long gone. (Wouldn't it be nice though -- romantic that I am -- if Carole King could write something for them?)

The band haven't recorded at all since "A Rose By Any Other Name" last year and their plans in that direction are a little sketchy. Moore agrees that the problem lies with the lack of good writers and adds: "Because we had such good material in the past, people wouldn't accept anything below that standard today.

"And again, as a band, we never had writers of our own."
☐ NICK LOGAN

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This morning when I woke up
Sunshine touched my heart
Children of the earth
They walk so far apart
A misconception of what's supposed
to be
They don't have it goin' like you and
me boy

Don't let your neighbors make you
miss the boat
Letting others drown so they can
stay afloat
But we have love so we'll just let
them be
I wanna thank someone for sending
you to me
Bless your mother bless your father

But most of all bless you bless me
Let our love last for eternity
People will try to break it
They don't wanna see us make it
We'll never let them take it no siree

Like the mighty river a million miles
long
Goodness knows we love each other
just as strong
If people had love to share like we do
They'd know the happiness I'm find-
ing here with you

(repeat chorus)

Oh I've got you and baby you've
got me
I want to thank someone for letting
it be
Bless your mother bless your father
But most of all bless you bless me
Let our love last for eternity
We're gonna make it boy
They'll never break it boy
I wanna shout for joy
It's heavenly oh

Bless you bless me
Let our love last for eternity
We're gonna make it boy
They'll never break it boy
I wanna shout for joy
It's heavenly oh.

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READERS' REVIEWS

NIGEL OLSSON

Drum Orchestra and Chorus (Uni Records)

Nigel Olsson is Elton John's affable drummer. Surprisé. he has a voice and a damn good one in fact. On his first album he's helped by, and as a part of the chorus, B.J. Cole, Dee Murray, Mick Grabham and the magical Caleb Quaye.

The first track "Sunshine Looks Like Rain" is one of the strongest cuts on the album. A haunting melody and more so lyrics add to the strength. "Nature's Way" is really fine, the guitar at times could be toned down, but a great chorus. The Leon Russell tune "Hummingbird," with Kathi McDonald as lead vocalist, is given a sizeable treatment. "Some Sweet Day" is the gem of the LP. With vocal help from Claudia Linnear and a piano intro borrowed from Reg Dwight and guitar by Caleb Quaye. Nigel's only religious tune on the album becomes a masterpiece. It was Nigel's first American single but due to top 40 radio it probably won't be heard. "And I Know In My Heart," leading off side two, is the folk segment and comes off really nice. "China" the final track is probably the group's attempt at a love song.

Nigel's debut is an auspicious one. It's worthy of any collection. Also the colour photo of Nigel on the cover is a treat.

David I. Salidor,
Baldwin, New York

MOODY BLUES

Every Good Boy Deserves Favour
(Threshold Records)

When I hurried out to get the album and finally settled back to listen, I was as delighted as I had been in the past. It's difficult to look at this new release with objectivity because I look upon anything they produce as pure genius and beauty.

The symbolism in "Procession" is incredible and to define it here, would be to spoil its effect for those of you who have yet to secure the album. "One More Time To Live" is the most beautiful track from the album both instrumentally and lyrically while "Nice To Be Here" tends to hurl you back to the days when lying on your back staring up into the sky adorned with clouds

(continued on next page)

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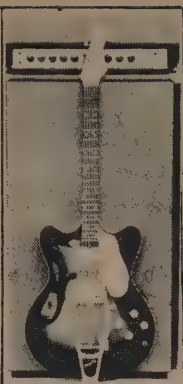
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READERS' REVIEWS

(continued from preceding page)

was the heaviest thing you could accomplish and probably still is. It's the sort of song that carries you away but that ends suddenly with the beginning of "You Can Never Go Home", which with subtle music brings you down to earth once more in a frightening realization.

"The Story In Your Eyes" which is currently a top selling single will be the only

familiar thing to your ears if you haven't been following the Moody Blues unless you've had the pleasure of listening to The Johnny Williams Show on WRKO-Boston on which he plays "One More Time To Live" daily. For an AM station, he gets it on in a positive direction for them. And the other tracks weave a complete tapestry for the listener who most assuredly has gotten his money's worth and more!

Zilla Gregory,
Rindge, New Hampshire

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CAROLE KING — her "Tapestry" album is a portrait of a great composer, says a reader.

CAROLE KING

Tapestry (Ode Records)

This album has become a no. 1 seller in a very short time and for good reason. It is a refreshing change from most LP's. The main reason for this is that the main instrument is the piano with a bit of sax & violin. The songs on this album do not suffer from lack of blaring electric guitar or drums.

Besides including her two hit songs: "It's Too Late" & "I Feel The Earth Move," the album has her recording of "Where You Lead" and her own beautiful version of "You've Got A Friend," which is probably the best song on the album.

The LP also contains two early compositions of hers, "Will You Still Love Me Tomorrow" and "Natural Woman." The bouncy "Smackwater Jack" is a credit to any album and the beautiful and poetic "Tapestry" deserves to hold the title of the album.

Other songs speak of loneliness or a desire to be at peace with one's self. "Beautiful" points out a usual problem these days when she looks at people and sees "Mirrored in their faces I see frustration growing. If they don't see it why should I?"

All these songs round out the portrait of a truly great composer and performer of our times.

V. Fronczak,
Columbus, Ohio

BLACK OAK ARKANSAS (Atco Records)

All of the guys on this remarkable album are from, as the name implies, Black Oak Arkansas or the surrounding area. This band used to rock in all the little towns around here and in Tennessee, mostly Mem-

phis, before splitting for Los Angeles. Back a few years they were the freakiest thing going in this part of Arkansas.

The thing that people notice is the unforgettable voice of Jim 'Dandy' Mangrum. He has a harsh gravel-grating voice that tells you he's down home and honest as any cotton picking Arkansas farm hand.

This album contains no 'head' music, it's all good ol' foot stomping trucking music. That's why they're better live than on an album because all that energy and excitement they generate can't really be put into an LP. There is "Lord Have Mercy on My Soul" and if there is any kind of a head trip on the album, it's the one. Mangrum talks like an old country preacher and then they get into the song which is another rocker. A chopped up version of this is their new single. The last cut is "When Electricity Came To Arkansas" and it is just that, super electric. There's a lot of commotion at the beginning and the end to simulate a live performance. What they are trying to do is put the song in its natural environment -- live! I make no claims that the three Black Oak guitarists are better than Hendrix, Clapton etc., but they do get it together.

Jim Rusidoff,
Wynne, Arkansas

GENYA RAVAN

(continued from page 54)

feeling, but an accomplished actress. She tried out for and received a key role in the recent off-Broadway production of "Mahagonny" but turned it down because she didn't want to leave Ten Wheel Drive. She also has a remarkable comedy sense.

"You know I always loved it when people laughed. And I'm still that way in a lot of ways. If I weren't singing I would have been doing something -- acting, comedy," she admits. "Most comedy is taken out of -- how shall I put it -- most comedians are very screwed up. They've had very hard childhoods and they've been through very, very bad scenes, and the only way they could survive is to make a joke of it. Can you dig that a little bit?"

□ NORMAN SCHREIBER

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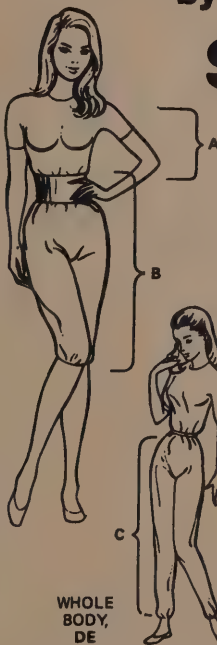
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ALBUMS IN REVIEW

RALPH MCTELL You Well Meaning Brought Me Here (Paramount) McTell is a singer-composer who deals with miniatures. He may work in the folk bag but he doesn't have the cosmic approach. If he feels like writing an anti-war or pacifism song, then he draws it down to his own experience and talks about the TV commercials for joining the Army. Gus Dudgeon produced this -- he does the same thing for Elton John -- and he has framed the McTell sincerity very simply, allowing the man and the music to come through. Perhaps McTell is a little serious, some humor would have been welcome in this very impressive debut album.

GAYLE MCCORMICK (Dunhill). Gayle used to be with Smith and now is more or less solo, although she works with the Underhand Band at concerts. Her single "It's A Crying Shame" is included in this very solid commercial solo album. Not over produced, it shows that Gayle's roots are solid and bluesy. WINWOOD, CAPALDI, MASON, WOOD, CRECH, KWAKU BAAH, GORDON Welcome To The Canten (United Artists) A strange one -- heavily Traffic, including items familiar to followers of that group, and Dave Mason, and even Spencer Davis, recorded live at various places, and having some efficient propulsion from Reebop Kwaku. Winwood shows off his flash and it's good to have some live excitement from this talented group.

JONATHAN EDWARDS (Capricorn) The tunes sound as if they could have been done by J*m*s T*y!*r but Edwards doesn't fit into that strait jacket as a singer.

ARETHA FRANKLIN Greatest Hits (Atlantic) Simply that, although geared to singles. There's "Respect" "Dr. Feelgood," "A Natural Woman" and her new one "Spanish Harlem." Sturdy soul of high calibre.

HOWARD WALES & JERRY GARCIA Hootenroll (Douglas). The Grateful Dead guitarist with Wales on keyboards and there is a lot of jazz feeling included in the cuts. Much of it comes through like a Black

blues-riff band, the sort you used to get behind early Jimmy Witherspoon and B B King, although Garcia's rock roots don't let him get too far away. It rocks along with "South Side Strut" and gets into drifting with "One AM Approach." Some loose edges but on the whole a tight controlled album.

RASPUTIN'S STASH (Cotillion) Latest group to move into the heavy, soul-black-jazz-blues field, a la Sly. Has touches of all this and Latin, plus some street corner jive. Perhaps too many eggs are being placed in one basket here, when they cut down on the non essentials it should be some driving band.

COASTERS, LAVERNE BAKER, CHUCK WILLIS, JOE TURNER, CLOVERS, DRIFTERS Greatest Recordings Of... (Atco). A nifty piece of repackaging by Jerry Wexler and Jim Delahant (ex Hit Parade) that presents the heart of the rock scene in the Fifties. Shows how strong a scene it was when you get the heavy sounds (in the best sense) of Miss Baker working out on "Jim Dandy" and "Tweedle Dee," and the laser edge of Big Joe Turner on "Oke She Moke She Pop" and "TV Mama," nothing more than Kansas City Blues shouting with electric overtones. The Drifters show where it all came from in their early years.



JOE TURNER -- blues shouter and rock and roller.

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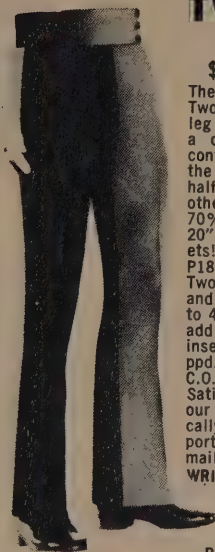
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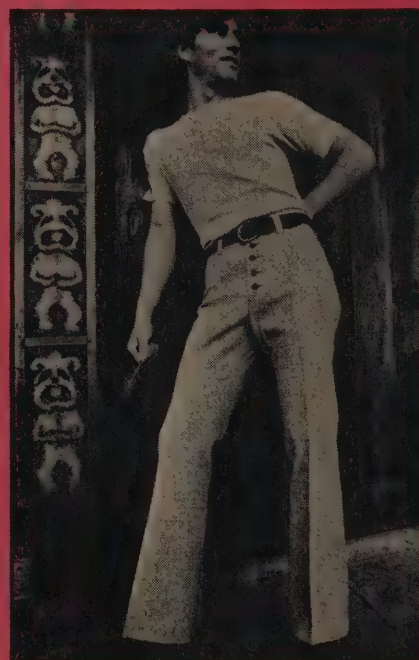
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PANEL-STITCH SWEATERS FROM ROBERT BRUCE

The front-and back-porch variety is going for panel-stitch sweaters in a big way this Fall & Winter, and Robert Bruce has them at their most colorful and most washable in 100% orlon acrylic such as this space-dyed vest style with self belt, loops, buckle & extra long rib bottom. Sizes S, M, L, XL.



LEVI'S "TOGETHER" LOOK

Levi's Bt - 4 slacks in a geometric woven fabric with an easy care Sta-Prest finish. These flares available at Levi's stores everywhere.

WRANGLER'S "EASY JACKET"

Wrangler introduces the "easy jacket," matched to everything from hotpants and skirts for girls to tweedy slacks for guys.

On the left, Wrangler's belted wool version for girls, with double front pocket detail, is worn with coordinating mini shorts. Colors range from brown and navy to beetroot and redwood. For guys, the Norfolk-type jacket is worn with matching flare leg slacks. This wool blend "easy suit" another "easy jacket" for girls -- this one of cotton suede with button cuffs and front flap pockets. Flare leg slacks match. Colors are beetroot, navy, and brown.



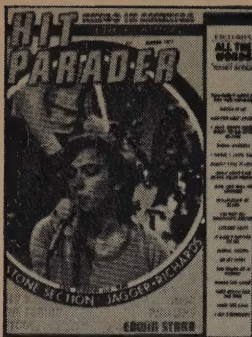
NEW MAX FACTOR PEAK-A-BOO "LONG STEMS"

Expressly designed to create fashion's new "barely there" lash look, Max Factor's Peak-A-Boo "Long Stems" debut a new duo of upper and lower lashes that enhance the eyes with the ultimate wispy-soft lash look.

Pre-trimmed and finely feathered with alternating tapered wispy tips, the Long Stems' upper lash style imparts a light airy effect which is achieved with a variety of lash hair lengths. Some are long, some short and some clustered into delicate clumps. The hairs, feathered together on a clear, flexible band, are staggered in length and uniquely spaced to look like nature's own.

The Long Stems are made of finest, undyed human hair and come in a choice of the most flattering eyelash shades -- Natural Black and Natural Brown.

HIT PARADER back issues available NOW



MARCH, 1971

Eric Clapton
Eric Burdon
Sly & The Family Stone
John Phillips
Edwin Starr
Chicago

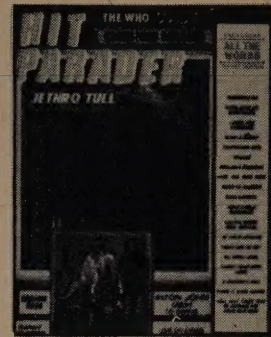
"Patch It Up"
"Heaven Help Us All"
"Beaucoups Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Head The Call"



APRIL, 1971

Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

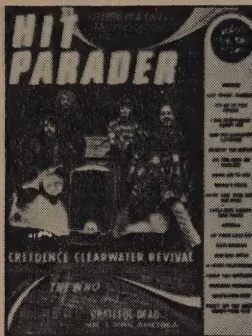
"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"



MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"



JUNE, 1971

Creedence Clearwater
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Aghem"
"Rose Garden"



JULY, 1971

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

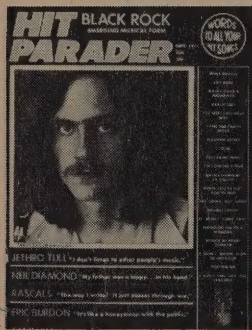
"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"



AUGUST, 1971

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

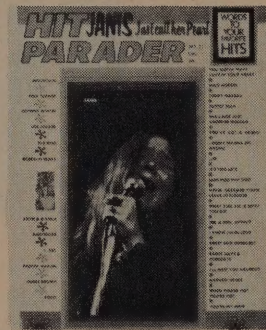
"Power To The People"
"Never Can Say Good-Bye"
"If"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"



SEPT, 1971

James Taylor
Neil Diamond
The Rascals
Eric Burdon
Jethro Tull
Santana

"Rainy Days And Mondays"
"I'll Meet You Halfway"
"Only Believe"
"Reach Out"
"I'm Coming Home"
"I Feel The Earth Move"



OCTOBER, 1971

Janis Joplin
Joe Cocker
The Who
Mountain
Tina Turner
Johnny Winter

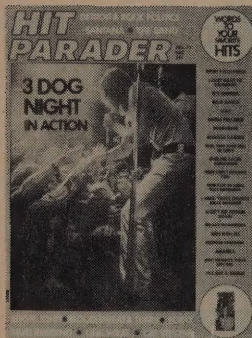
"Wild Horses"
"Puppet Man"
"It's Too Late"
"Sweet And Innocent"
"You've Got A Friend"
"Life"
"Funky Nassau"



NOVEMBER, 1971

Paul & Linda McCartney
Grand Funk Railroad
Melanie
The Who
Stevie Nicks
Sea Train

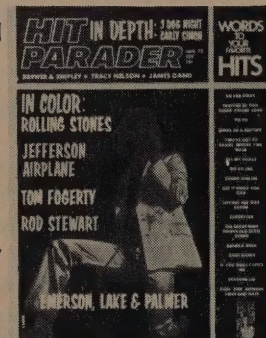
"Mercy, Mercy Me"
"Riders On The Storm"
"Liar"
"I'm Leavin'"
"Rings"
"If Not For You"
"Rainy Jane"



DECEMBER, 1971

Santana
Three Dog Night
The Band
Elton John
Cat Stevens
Noel Redding

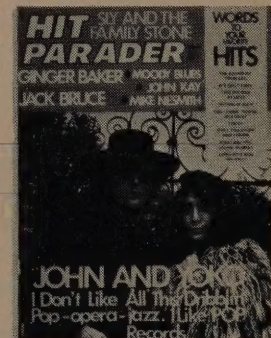
"Sweet Hitchhiker"
"Rain Dance"
"Surrender"
"Spanish Harlem"
"I Just Want To Celebrate"
"Where You Lead"
"Mother Freedom"



JANUARY, 1972

The Rolling Stones
Jefferson Airplane
Rod Stewart
Brewer & Shipley
Tom Fogarty
Carly Simon

"So Far Away"
"Yo Yo"
"Birds Of A Feather"
"Gimme Shelter"
"Superstar"
"Bangla Desh"
"Stagger Lee"



FEBRUARY, 1972

John & Yoko
Sly
Ginger Baker
Jack Bruce
John Kay
Moody Blues

"It's Only Love"
"Two Divided Love"
"Only You Know And I Know"
"Midnight Man"
"Long Ago And Far Away"
"Touch"

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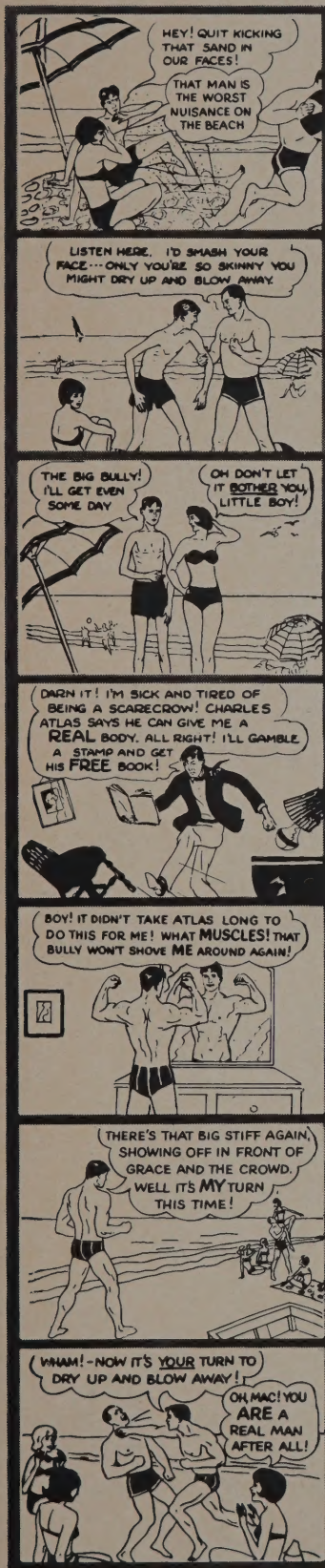
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☐ APR. 1971 ☐ AUG. 1971 ☐ DEC. 1971
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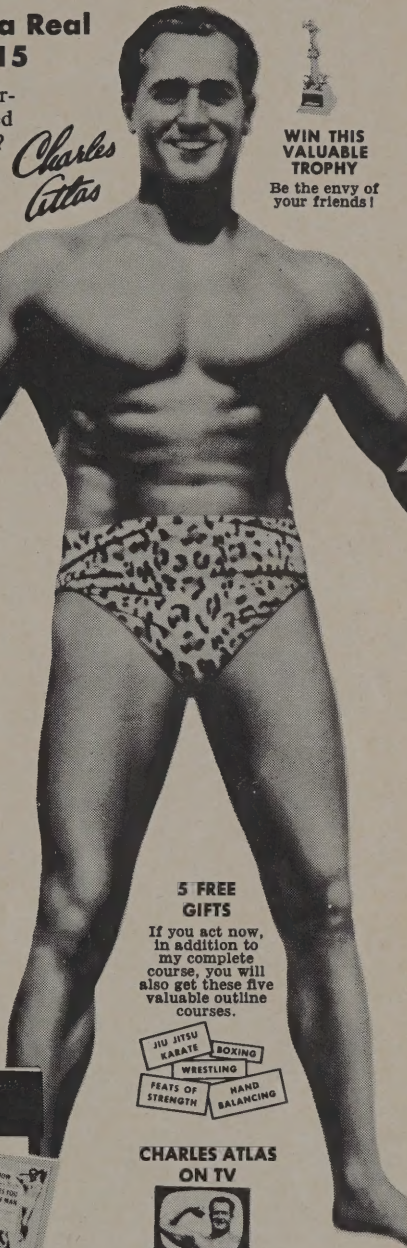
Minutes a Day! Take a good honest look at yourself! Are you proud of your body — or are you satisfied to go through life being just "half the man" you could be? No matter how ashamed you are of your present physical condition — or how old or young you are — the "sleeping" muscles already present in your body can turn you into a real HE-MAN! Believe me, I know — because I was once a skinny, scrawny 97-pound half-alive weakling! People used to laugh at my build and make fun of me. I was ashamed to strip for sports or the beach... shy of girls... afraid of healthy competition.

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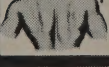


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- ☐ MORE WEIGHT
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